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APRIL 1980  
A historical Connecticut audience explores the Greek Revival style through an architectural renovation. See "Aged Gracefully," page 120  
By DOMINA LANCE

*Don't compromise!*

### Moving In

Traditional design meets with state-of-the-art technology to create the ideal new house for Dick and Sandy Elias as TOBIE's fall TV project comes to a close. By MICHAEL McWILLIAMS

92

### Vertical Gardens

Bring plant life to balconies—railings, arbors, fences—plus any garden a third dimension. By KAREN KENNEDY

106

### Reframing History

TOBIE sets its sights on the Santa Barbara spring project, Joe Winford's 1907 bungalow. A look at the Arts and Crafts style and how the new plan faithfully reinterprets it. By JEFF BLOOM

112

### Aged Gracefully

A run-down Greek Revival farmhouse in Groton, Conn., comes alive after an inspired makeover. By DOMINA LANCE

120

### Poster: Decorative Glass

Beautiful glassware lends a home texture, color and style. *Not just decorative glass, but a whole new way of thinking about glass.*

132



SEE HOW WE P. 106



DO YOU FEEL A CRAVE? P. 102



GLASS CONNECTIONS P. 132

COVER

Centennial State Crawford surveys the scene at Fox Old House, a new spring TV project in Santa Barbara, California. Read about the plans for the Arts and Crafts bungalow, and meet a few of the team forces involved with the renovation in "Reframing History" p. 112. PHOTOGRAPH BY SHELLEY METCALF

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—Oskar Negt and Alexander Kluge

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*A Doctor's Love goes some miles apart* By THOMAS FILLER MEYER

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*Moved about the country that helps warm your home? We have. That and five other products to keep your walls well covered. By Diane Coombs*

*Sub pencils are more popular than ever among poets these days—no cap! them!*  
BY MARK HARRINGTON

*Donate your extra Uncle Sam to help a big kid out of your bequeathed house, here's how to make the most of Uncle Sam's money.*

Special structures are a good solution for light species, but they have given no weather solution as yet for the small ones. Dr. Takao Matsunaga

Drop the jumbo: a serious accident might save your riding and your money. By Antonio Nizkor

Laptop computers have gotten lighter and more powerful, and they're much more than a pretty face. By Curtis O'Malley

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## LETTERS



### Tree Passion

After reading

"Opening Win-

stead" [The TV

Project/Silence,

January/February

2000] I thought it

was time to write.

I've been reading

your magazine and

watching the show since the beginning, which has led to my current situation. I was a commodities broker for 15 years, but after a lot of thought, I decided to leave Wall Street and open a wood shop. Okay? Maybe. But I've never been happier.

JOHN MOUNT, BROOKLYN, N.Y.

### To the Bat House!

Perhaps people have a phobia about bats due to their talious associations with witches and vampires ["When Bats Are Guests: Putting the Wildlife Back in the Wild," Upkeep, January/February 2000]. But bats are no worse than most wildlife and much better than some. All mammals can carry rabies, and it's cats and dogs that are the far greater source of transmission to people. Also, many bats eat mosquitoes, which can carry dangerous diseases. To get rid of bats, you may want to consider providing them with a nearby bat house. Giving them alternate living quarters might make it easier to persuade them to leave your house, and you can also gain the added benefit of having them nearby. Those readers with bats in unwelcome ponds may wish to contact Bat Conservation International (BCI), 513-337-9721 or [www.batonline.org](http://www.batonline.org).

PAUL COOK, PHOENIX, AZ

### Be Good to Wood

Although the poster ["Rich and Thin: A Guide to Wood Veneers," December 1999] provided nice pictures of veneers, some of these veneers appear more like thin layers of wood glued and stained (under laminating) than like wood. Veneers are pretty ugly (especially when used in a kitchen) and use of laminated veneer is a problem that this Old House should not ignore. As the director of the Handcrafted Alliance (www.handcrafted.org), I know there are alternatives. Whether they're a few (logically) hardwood veneers or dimensional lumber, consumers increasingly can have their cake and eat it too by trying wood and wood.

products that come from independently certified, well-managed forests.

ROBERT OLSZEWSKI, ROSELAND, VT

### Home Sweet Homeowner

I found Barbara Flanagan's article ["Building the New Homeowner," January/February 2000] to be particularly interesting. We moved into an island community about 18 months ago. But our treasure isn't new! Maintenance, Ohio, was founded as a planned community in 1929. Although it has grown into a village of approximately 4,100, the residents can walk everywhere. Based on our experience, it is a concept that works. It's gratifying to see a good idea rediscovered.

BOB LUTHELMAN, MARIETTA, GA



### Broken Reunion

When we read your "Letter from This Old House" [December 1999] asking readers to write in about their renovations, we welcomed the chance to share our project and the pride we felt at its completion. We had just put the finishing touches on a new home when we found the old house in historic Lake Forest. We sold our Chicago home, moved to temporary housing, and the work began.

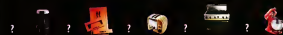
We were longtime fans of your magazine—its entertaining and thought-provoking. But the magazine was a constant source of disappointment to us during our extended project. There's nothing quite like words and pictures to point the way to a well-thought-out project. At the launch of the newsletter, it provided us with resources, new ideas, and perspective when the going got rough. The last North column showed us to feel concerned to be away at renovations and homeowners who were, like us, struggling to AME a dream.

ALANNE PERCIE, 401 Black Lake, Lake Forest, IL

Authors and editors, The Old House Magazine, 1900 Avenue of the Americas, New York, NY 10014. Please include your full name, address, and telephone number. Published letters will be edited for clarity and length and may be used in other media.



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# OUTTAKES

BEHIND THE SCENES AT THIS OLD HOUSE  
BY JORDAN REED



*Master has top of driveway outlandish / just kinda amazing*

## Lady in Red

OLD HOUSES AREN'T THE ONLY thing Santa Barbara project homeowner Jan Winford

likes to overhaul; she's also an old-car enthusiast who restored a cherry red 1933 MG TD Mark II, which she bought from an auction in 1989 and fixed up in the last '90s. She's a member of the Special Ty Club, a local group of like-minded MG fans who attend rallies, car shows, and showcases to check out and compare

against other vintage automobiles in Southern California. "Maintaining the car is definitely a labor of love," says Jan, who admits that she's allowed only a few people to get behind the wheel of her special vehicle. That fact hasn't escaped Steve Thomas, who's something of a car enthusiast himself. "I haven't asked Jan if she'd let me drive it," he says. "Then again, she hasn't offered, either."

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*gipping*



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## Jack of All Trades

WHEN YOU HAVE JUST 10 DAYS TO COMPLETE a large-scale renovation, and a television crew is watching your every move, any compromise that can speed the process along becomes immediately obvious. Santa Barbara producer/general contractor Steve Crawford is using the prowess of one tool in particular—an electric jackhammer that jump-started the demolition process. Steve and his crew found 1,001 uses for the 67-pound machine, from breaking up the old foundation to digging (with a special speed bit) a 2-by-3-foot hole under the house, where swinging a pick would have proved cumbersome. It came in especially handy when the crew hit rock while excavating an area for the garage foundations. "Ordinarily, we'd use a backhoe," says Steve. "But the jackhammer took care of it. Having it speeded out our work time in half."



This electric jackhammer made fast work of concrete, rock, and stone at the Santa Barbara project, and allowed the crew to maneuver in spaces too tight for hand digging.

## Santa Barbara Redux

It's been 10 years since the *The Dick Van Dyke Show* crew first worked on the Santa Barbara, California, home of David and Susan Dickinson. But the Dickinsons still get recognized by locals and tourists as the couple whose Craftsman-style residence was immortalized on national television.



The Dickinsons' kitchen was renovated by the TV's show-room team (D&S), the homeowners speeded up a wall.



Steve and Norm recently showed by to see how the pair did "plus" another famous house are doing. Not much has changed since the 1980 renovation, which added a new master bedroom suite. Except for the kitchen, that is. At the time, it was mostly a dishwasher, but in 1980 the Dickinsons decided the room needed enhancement. "The breakfast table was in dark and tight," Susan says. "It was almost impossible to get up once we were seated." To help relieve the cramped feeling, they cut a section out of the wall separating the small eating room from the kitchen, leaving two light-colored cabinets above the pass-through and covered the new peninsula with a butcher block counter. The new peninsula and opening slid from right into the kitchen and gave it a larger, "other face." "It was such a simple renovation," Steve wonders. "But it really helped give us additional space."

## April 2000 Calendar

### Steve Thomas

April 7-8: 4th Annual Home Builders Association Home & Remodeling Show, Baltimore Arena, 1100 Convent Street, Baltimore, MD 21202. Details: 800-522-3600 or [www.abha.org](http://www.abha.org)

### Tom Brink

April 6: Southern New Jersey Home & Garden Show, Atlantic City Convention Center, 2001 Atlantic Boulevard, Atlantic City, NJ 08403. Details: 877-563-5036 or [www.southernnewjerseyhomeandgarden.com](http://www.southernnewjerseyhomeandgarden.com)

### Norm Abram

April 7: Kitchen/Bath Industry Show, McCormick Place, South Building, 2301 South Lake Shore Drive, Chicago, IL 60606. Details: 800-732-4776 or [www.kbfr.com](http://www.kbfr.com)

## What's in a Name?

The response to our "Name Tommy's Best" competition in the January/February 2000 issue was tremendous. Thanks for all of your suggestions. Tommy is planning a special award ceremony at the end of the year to honor the winners.

THANK YOU!

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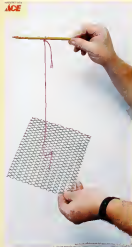


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# HOUSE CALLS WITH STEVE

BY RORY FOKORRY

## Blond Ambition

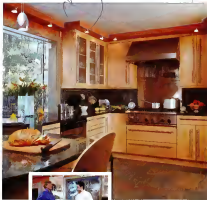
A kitchen retains its basic layout, while adding in up-to-the-minute conveniences

**T**he saga began when the rusty old 40-inch-wide stove went on the fritz, and couldn't be repaired. Up until then, the owners of the postmodern brownstone made of stone and oak enjoyed much attention in the kitchen. In fact, while they were raising their two children, it had saved them just fine. The kitchen's dark pine cabinets, pine-paneled crown molding, stainless-steel appliances, and orange wallpaper were way past their prime, but the L-shaped layout was reasonably efficient, and the style of the room matched with the design of the rest of the house.

The demise of the stove—and the departure of their now grown children—forced the couple to take stock of the kitchen. It was time for a change—but how much of one? After several weeks of discussions, the couple decided to reorganize the work triangle, while updating the look of the room by using contemporary versions of the old materials. A call to Peter Lavetta, of DesignPlus Kitchens & Baths, in Worcester, Massachusetts, set the project in motion.

### PROBLEM

"A 56-by-12-foot kitchen isn't enormous to begin with," says The Old Manor host Steve Thomas. Expanding the footprint would have been the easy way out, but it wasn't an option in this case. The property couldn't accommodate an addition, and the couple didn't want to pay for a huge remodel. "They gave me



advice: The kitchen is fairly compact, but even after adding in a peninsula (and an extra bank of cabinets), everything fits perfectly. I've kitchen designed Peter Lavetta the owner the new layout with TOH live floor plans."

PHOTOGRAPHS BY DAVID DARRAGH

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## HOUSE CALLS WITH STEVE

strict instructions," Lawton recalls. "Retain the basic shape of the room, and preserve the doorways."

### SOLUTION

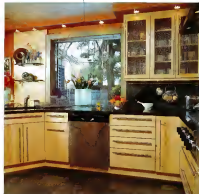
Lawton had to look for space where he could get it. Working off the room's original footprint, the designer suggested two practical alterations to the L-shape layout. First, remove the wall the kitchen shared with the office space (and replace what an old breakfast table and chairs used to stand) and create a "working wall" that incorporates two cabinets, a counter for the couple's cookbooks, and a microwave oven. Second, "back out" a 6-foot peninsula at a 45-degree angle from the main counter, which runs between the window and the back door. The peninsula would provide a cozy spot for eating, as well as a convenient drop-off spot for groceries. The rule, previously under the window, migrated to the peninsula to create a continuous work surface between it and a new countertop.

Adding these features to the kitchen, of course, lopped off some floor space. To compensate, Lawton "used some great design tricks to make the room feel more spacious," says Steve. For one, the designer removed an unneeded wall cabinet window and replaced it with a custom-made greenhouse window that bumps out 10 inches. He then extended the granite countertop to fill the window space. "By creating a kind of niche, he gave the illusion of depth to a narrow space," says Steve.

To add "laugh" to the room, Lawton ran a cable along three sides of the ceiling. The eye is also drawn upward by the suburban swatch of granite that extends from the countertop to link the upper and lower cabinets.

### FINISHING TOUCHES

Lawton realized that the materials and decorative elements in the kitchen would have to work as hard as any organizational single-of-kind to transform the room into a cheerful, modern space. To "go retro, but with a contemporary twist," Lawton chose materials that



look. "We used a deep-toned granite with veining" for the countertop and the backsplash, says designer Peter Lawton. "It provides a rich contrast to the cabinets, and it is extremely durable." *Photo: Double room, courtesy of Peter Lawton. Two cabinets used in it are purchased by a granite counter that features in a "twist" for the countertop.*



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## HOUSE CALLS WITH STEVE



**STEVE:** The kitchen the couple used while their old home was growing up had been designed fairly simply, with the counter running on an L from the back door to the refrigerator. Though there was no room for a table and chairs against one wall, they impaled each floor

**STEVE:** Installing a peninsula increased the available counter space, it also provides a congenial spot for the couple to have a bite and talk over time. Kitchen designer Peter Lantieri added storage units along the far more than wall, designing them as a step back to create visual interest.

## HOUSE CALLS WITH STEVE

was a drawback to the previous use of the house's open space. "Those were the years of the blood bath cabinet, but that's a thing," he says. "To create the kitchen that was built in those days, we went with dark flooring. And the space plan on the cabinet fronts reminds me of public buildings from the 1930s."

Lantieri didn't want to go too far with his historic facade, though. "I didn't suggest going back to an era of dark wood," he laughs. "But I did choose stainless steel appliances with a look that seemed slightly old-fashioned, rather than commercial."

diverse similarities of the stone floor that play off the cool granite and kitchen stainless steel.

The lighting, on the other hand, is purely modern—halogen puck lights scooped into the ceiling. "I like that Lantieri used such lighting to illuminate the space as it alternates to more traditional overhead lighting," says Steve. "The open old porch to the room. Light fixtures off the glass fronts of the cabinets, sparkling when a hint of the door handle, and create a sense of movement in the night space." Lantieri chose low-voltage incandescent lights to work a different trick: under the cabinets—to warm up the appearance of the dark, veined granite.

Managing all the design elements within the layout in such an efficient manner means everything in the kitchen is within a easy reach—and works to the owner's advantage in human terms, too. One of the things they have most about the room is having dinner together in the peninsula. The kitchen brings them their much closer.

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## HOUSE CALLS WITH STEVE

### IDEAS NOTEBOOK



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# Joan Clears the Air About Seasonal Allergies

Get in a Surplus: Taking Control

The Golden Gate made me smile, but the Big Apple made me sneeze.

I didn't start sneezing until I moved from my native California to New York City. Like many people, I thought I could treat myself with over-the-counter medications that they made me feel drowsy. Finally, I talked to my doctor, and he gave me an allergy test. It showed that I'm allergic to certain trees in the Northeast.

So he prescribed a medication to control any symptoms that was right for me. Now, I'm smiling from coast to coast.

My daughter and I have more in common than we thought.

When allergy season strikes I know it. And my middle daughter Lindsay seems to know it, too. Like all teenagers, she is always on the run. She thought her troubles were due to a cold, but we still visited her doctor.

His diagnosis? Seasonal allergies. He explained that kids whose parents have seasonal allergies are prone to them, too. He prescribed a medication for Lindsay that relieved her symptoms without making her feel sleepy. That way, she's ready for anything—even a surprise algebra quiz.

By controlling my seasonal allergies I reached new heights.

After I took control of my seasonal allergy symptoms, I was amazed at the difference it made in my life. Instead of limiting my activities, I could do whatever I wanted to do—play tennis, hike, ride horses, or even fly in a jet fighter—

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Joan Lindner

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## ASK NORM

on a moisture meter. Then, I'd recommend that you clean the entire deck and apply a penetrating, water-repellent preservative that contains mildew and UV inhibitors to keep the wood from rotting gray. You can also put on a penetrating semi-transparent stain that colors the wood as a protection against UV. Preservatives last about a year; the stains about two or three, according to the USDA's Forest Products Laboratory. They recommend that you avoid film-forming products like paint or solid stains, which will eventually crack and peel.



But if the pole doesn't quit in the neck, old-fashioned wood-framed storm doors are an option. Judging by the photos, *they* ~~is~~ it. It nicely will old house's beauty and protect your newly refinished windows from the weather. Still, there's a

disadvantage here, too, because you generally install them in the late fall and remove them in the spring. To avoid unnecessary trips up a ladder with heavy work, you can also mount storm cranks, the way the show did at the Salem proper. You'd maintain the exterior look of your house, and the look indoors wouldn't be that obvious. Just make sure the storms fit tightly against the jamb and sill, to prevent condensation from accumulating on the inside surface of the main window. And keep in mind that without outside screens to protect them from the weather, these windows will require more frequent painting and repainting.

### PAINT FOR PARKING

The concrete floor of my garage is over 40 years old. I painted it with a latex porch-and-deck paint. Then, let it cure for over a month before

A so usual!

## ASK NORM

driving in. But even so, the paint just peels up where the tires touch it. Can you suggest a solution?

Aurora, Minn., Tacoma, W.Y.

I think you made a mistake in your choice of paint. Even "floor & garage" paints made for use on concrete aren't likely to survive conditions in the "tire lane." Most rubbers left in place as early as a few years, and the abrasion, grit, water, and small stones that mix drag in do a good bit of damage, too. If you really want to park a garage floor, it's better to use a two-part, industrial-grade epoxy paint. It can be brushed, rolled, or sprayed on. (Don't try to clean epoxy-covered applications—you'll have to run them once the paint starts to harden.) First, you'll track oil and water concerns, so you'll have to pressure blast the floor with detergent and water to remove any oil. Just let the concrete dry thoroughly before you put on the coating. Be warned: If moisture gets under the slab, and you don't have a vapor barrier to stop it from migrating up through the concrete, the epoxy will bubble, blisters, or pop off.

### MAKING THEM VIBRO

In your answer to the person with the leaking basement ("Seeping Ceiling," Ask Norm, September 1999, p. 32), you said that only drains could be stopped from inside the basement. But I've recently stopped a significant problem in my basement by drilling weep holes in the bottom course of cinder blocks and directing water to a

newly installed sump pump in addition, I sealed the walls with a waterproofing masonry paint. What do you think of this combination?

Don't J. Nelson, Norcross, Ga.

I've seen such weep holes before, where a hollow metal or plastic "dow" is cemented to the floor next to the basement walls. The dow leads any water draining out of the holes toward the sump. The dow system is okay for water that leaks in through cracks, but I don't like the idea of down holes in a foundation. The goal, after all, is to keep water out. Even if you direct water to a sump, a little stream running alongside your basement walls will probably increase humidity levels enough to require you to use a dehumidifier. As for the waterproofing paint, it is formulated to stop water from seeping through the masonry, so this part of your strategy is fine. (See Silva Salazar's, November 1999, p. 45, for more on waterproofing basements.) ■



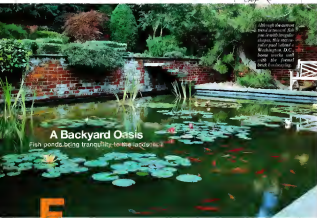
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Although the current pond is a new one, it's a great example of how you can create a pond in your yard. The pond is a great example of how you can create a pond in your yard.

## A Backyard Oasis

Fish ponds bring tranquility to the landscape.

**F**

or the Greenwich, Connecticut, home, Olden Nygaard chose a design that recalls his native Norway. He built a custom home big house surrounded by 3,000 square feet of water gardens, complete with geyser fountains, streams, and colorful carp. "Water and fish are integral parts of my life," says Nygaard, a career-focused Doves role in his new kitchen, he can gaze out the window at a wooden bridge over a pool of shimmering ice.

BY MAX ALEXANDER

There was a time when the swimming pool was the American backyard dream. But custom fish ponds—which run \$5,000 to \$25,000—have emerged as the landscape luxury of choice. "So many people are putting in water gardens," says Joe Kallas, of Fountains & Ponds Products, which makes rubber lining for ponds, "that landscapers who used to do nothing but lawns are becoming pond specialists." Lawn sales are growing 20 to 25 percent a year, Kallas says, led in part by the popular do-it-yourself kits that make small ponds possible for under \$100.

Spending time with a water garden often proves a peaceful escape from a hectic day, Nygaard says. It's a joy to watch nature take its course—

as the blue blazes, tadpoles come to life, fish multiply—and the gentle sounds of falling water cover traffic noise, says landscape architect John Giger, who installs and maintains dozens of ponds for his Connecticut and New York clientele. "It's amazing what happens when we turn off a waterfall for repairs," he says. "Suddenly, the yard goes dead," and the jarring sounds of the 21st century take over.

Giger's last task is helping clients decide what sort of pond—from a fox and acreage to a man-made lagoon—will work best for their property. To help homeowners envision their decisions, he drives a perspective view. "Scale is very important," he says. "If a pond is too large, it overwhelms the yard." And he cautions against the common assumption that low, wet areas are ideal locations. "When the water table rises, it could lift the pond liner" and create a rubber Leach-Ness Mosaic. Avoiding such risks may well help keep leaves out of the water, although too much rain can contribute to algal growth.

Ponds should be shallow—18 to 24 inches—to provide views of the fish, many of which dwell at the bottom, says landscaper Rod

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fish

## LUXURIES

Nathaniel, of Sensational Gardens, in Greenwich, who built Nijgaard's water garden. It's crucial to guide the fish so that they are perfectly level all the way around, otherwise the liner will show on the high side (water is always level, of course), and creating vertical sides (as opposed to a sloping shoreline) attracts the liner under the water while also discouraging spawning (losing wildlife). "I've lost entire ponds of fish to toxicosis," cautions Gager. Nathaniel puts a felt-like underpinning over the liner, creating a soft base for the liner. He spreads the rubber sheet, positions large rocks on top, picks gravel around them, and fills the pond with water. Then border rocks and gravel go around the banks to hold the liner in place and hide its edge. "We try to use indigenous stone, so it blends into the landscape," says Gager.

A waterfall makes a sweet addition to any pond. Besides providing charming sound effects, moving water keeps a pond cleaner than a filter. "Anything that gets water to break the surface means it'll be harmful gases from fish waste escape," says Gager. Other natural filters include submerged grasses, like cabomba, which consume nitrate to help eat and algae. There are also chemical treatments and water-circulating catfish that can help keep the pond clean, but the best protection is putting in a limited number of fish. Goldfish require five gallons of water for every inch of fish length, while fancy-looking loach need twice as much water.

For the landscaping around the water garden, Gager recommends lush green plants. In Britain, an old lady dedicated one fish to Japan.



CONSTRUCTION IS NOW DONE. A landscape defines the perimeter of the pond, with a fence or the house wall as one option to slope. It is usually the first signpost with water before stepping. It. He shows how water flows around the edge. The house and the pond is to build around plants, the water will make the water flow under a stone border. It is the typical of the pond left in long narrow with rocks. 6. Water comes over the stones, creating a noise in the hole of the water under it. It is the typical of a pond hole.



one maple branch, the tree over Nijgaard plants to add to the landscape, offer a place to reflect, when a boat the pond still. "A pond is like a recipe," says Nijgaard. "It's always for fine dining."

## KOI STORY

Most ornamental fish are types of goldfish: at last, both fairly members of the carp family. They live 10-15 years and require almost no care beyond daily feeding with pellets or koi fish food (joining the occasional day in sleep), says Charles Thomas, of Lifford, a Maryland-based supplier. Goldfish are content to care for, but had, the imported Japanese fish, have personality, says Thomas. "Old Japanese girls. They can be straight to eat out of your hand and even jump through hoops." Thomas recommends these five types of pond fish.



Koho Faint



Japanese Faint



Comet



Tencho Saker Koi

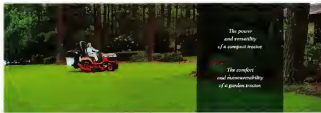


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The all-new **Ford F-150 SuperCrew** digs in.

if the crew fits. Out here, there are no burger joints, no car washes. If you need a road, you make one, and it takes a crew to do the job. "Out here" isn't 1.15 billion-acre forest. The crew is a forest management team - guys who set fires for a living. They burn to promote growth, and they say teamwork is everything. "If I don't do my job, the other guy could be in trouble - could get trapped." And the right tools are essential. On the equipment list this time out was the 2001 Ford F-150 SuperCrew. "It hauled everything we needed through ditches, down hills, through water and over six inches of Mississippi gumbo." Yeah, the road can get thick, and the air can reach 100 degrees. Perfect conditions for a ride through Ford Country.

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# Cleaning House

A good washing can make an old paint job look new

BY ANDREW BEMERTY

To prevent staining of the exterior, use a good paint job. Most homeowners don't know that the exterior of the house can be washed. With this method, most of the dirt and grime, and even the old paint, can be washed off the exterior and baseboards.



Another is when color would wash better!

After just six years, the white paint on Melrose and Martin Friedman's New Orleans home had turned brown, and the blue shingles had become a dingy grey. Most painters who bid on the project wanted around \$12,000 to prepare and repaint the three-story 1896 home, but Keith Gay, a specialist in historic preservation, proposed a cheaper alternative: washing the house. The crew scrubbed the discolored siding (for about \$1,500), and then had to paint only two small sections. "The cleaned weatherboards look perfect," says Melrose. "The whole house has a better look."

Since washing is part of good paint prep work anyway, Gay often includes big jobs with this wear-and-tear approach. Unless the paint is peeling or cracking, a thorough cleaning is all many homes need, he says. "It's like finally going to the car wash after a long drive," says Gay. "It makes the finish look better." Besides washing away dirt, a good cleaning can eliminate mildew, mold, and insects, and provides an opportunity to inspect for dry rot, insect infestation, or water damage that could lead to water-borne prob-

lems down the road. "Washing isn't a cure all," he says. "The damage can harm the paint, but patches are where and when it's needed can actually postpone costly paint jobs."

Gay, who has cleaned everything from the clapboards on the Louisiana governor's mansion to the masonry on a 150-year-old French Quarter mansion, says the biggest problem in New Orleans is mildew. Though it looks like dirt, mildew is produced by fungi that grow on walls exposed to humidity and that feed on nutrients in the paint and in the dirt, leaf droppings, and even sap that settle on its surface. "Mildewewaters are making paint last twice these days," says Gay, "which is great for all of the natural world, including mildew."

Before they begin cleaning, Gay's crew, brother Gary Gay and Mark Adams, test for mildew by wiping a discolored surface with bleach. While this is a traditional, mildew will immediately lighten or disappear. Successful paint calls for no-salt phosphoric detergent, but if there's mildew, they use a solution of one cup of non-corrosive detergent and a quart of household bleach per gallon of water. They design to go over sensitive flower-decorative plantings, and protect

themselves with rubber gloves, wide-brimmed hats, and glasses. Their loads of bleach are in a garden hose, a 5-gallon bucket filled with the appropriate detergent, a sponge, and a plastic bucket to hold water. When the house is washed, like the last used to wash on the

Many painters will at each hand, pulling the speed, power, and size of pressure washers. But professionals like Gay, and Leonard Spencer, a painter and restoration consultant who lives at Cabot, Vermont, caution that power washing does more harm than good. "Single and double washes are not water-proof," Spencer notes dryly. "They're designed to cut out dirt falling from above, but if you blast water directly at the wall—or worse, up at it—masonry will get behind the siding. Brackets standing under an awning, it keeps you dry as the rain, but if someone sprays you with a garden hose, you'll get soaked." Spencer recalls a time when he was underbid for the job of washing an entire Queen Anne

The other contractor used a pressure washer, and the water went right through the damaged walls, causing the masonry to fall away inside. "If you don't want to wash the house by

Mark Adams, with rubber gloves and a bucket of bleach, washes the exterior of the house. The water is sprayed directly at the wall, causing the masonry to fall away inside.

hand and a crew can find a person who will do it," says Spencer, "pay a conscientious painter to do the job."

Spencer notes and then one area at a time, taking care not to let the house dry out before the cleaning is done. As he cleans, he surveys the paint finish and notes any punky wood, which signals moisture problems requiring attention. He also looks for hidden rain pipes, boggy soil caused by poor drainage around the foundation, and spatters on the walls from water spilling off the roof.

If paintings are close to the house, Spencer recommends getting down back. Shrubbery and rose bushes that crowd up against the siding prevent air and sunlight from reaching the walls, and promote the growth of mildew.

Once the house is clean, he scrapes and paints where the finish is peeling. Unlike most home painters, he does not touch up instead of wholesale re-painting. That process is repeated every couple of years. "Keeping a house beautiful is a never-ending battle," says Melrose. "It's like a never-ending war," says Mark Adams. "For the house will always look good, and the colors are spread over time."



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PHOTOGRAPHS BY RICK OLIVIER



# The Pro File

## WOODCARVER

BY MAX ALEXANDER

**Name:** Wildemar Skov

**Age:** 37

**Occupation:** Wood carving for residential commercial use. Uses traditional hand tools and time-honored techniques to create wooden wall door frames, carvings and fireplace surrounds, cabinet doors, posts and beams.

**Training:** A forestry major and logger who spent early years, he apprenticed with a sculptor/turner and worked as a carpenter before turning to carving.

**Workshop:** A 104-square-foot shed, which stands behind his 19th-century post-and-beam farmhouse in Wilkesboro, Maine...

three miles from the farm where he grew up. The shop contains a collection of hand tools, as well as a hand saw, table saw, and planer.

**Style:** "I like all styles; it depends on the job." What he's incorporating: Celtic braids and box rail scones on a fence, or shaping a chair or horse as a planer. Skov says, "Good carving should appear effortless."

**Tools:** Made in Switzerland, Austria, Germany, Sweden, and England. "Part of learning to carve is understanding the vocabulary of your tools," he says. Among Skov's 100 hand tools are "V" tools (to cut V-shaped channels through wood, mostly to outline leaves), veneers (to carve veins in leaves), spoon gouges (to chip out waste), and shaves (to clean out tight corners). "I don't limit myself," Skov says, "with standard uses for any tool."

**Workshop:** One hand guides and controls the other pushes. "The hands are opposing each other—that's what helps keep you from cutting too deep. It pays to be some what ambidextrous."

**Favorite wood:** "Whatever the next job needs. Mahogany and hickory are strong, green, pine is soft."



Using a green, Valjean-style spoon gouge, Skov carves a piece of mahogany—polished and coated with a natural finish—for a cherry armoire. Turn & enter for a chance to win a \$500 gift certificate to Skov's workshop.



PHOTOGRAPHY: SCOTT BORRANCE



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### Different Strokes



"Brown masking tape is difficult to remove and can mar finishes. Use blue masking tape. You can even leave it on for a good week without worrying."

—James H. Cox, *Forrest* (1989)

Why is  
this so  
popular?



Radiance paint contains microscopic bits of aluminum that reflect heat, helping to keep the house warmer in the winter and cooler in the summer.

● 學 習 的 目 的 與 意 義 ●

what patients had to do before World War II was get a razor cut. They first had to make their pants by sewing *linseed oil* and *lead* with ground pigments derived from such things as soot and hydrocarbon acid—*vast* inconvenience that left them suffering from skin diseases. And they had to lie in limbo coated with clay for a few days. Today the task is easier and far less burdensome—we can now hop over to the paint store to get that extra glitzen of pre-blended "Tuscan relief," even have a computer re-create the color of a favorite rose. The year's crop of pure products includes *frost*, *splinters*, *cancer* new surfaces, and new formulations that offer *personal* problems. One product does an eleven-fold that puts you *on* patches to kill or reduce scum on contact—from acid upon to E. coli. The *azide* *ethylene*? Love (Italian) beauty, the pigment for whitening Swiss *cherry* like Malibu. "Whitening has significant benefit effect, but only for a week or two after it's applied." We've extended the capability for 20 years." It could be a cure for old building syndrome, says Malibu, who announces welcomed use for health, air conditioning, agriculture, and house-



"Typically, do-it-yourselfers don't use enough paint. You need to apply paint liberally in order for it to level itself. Don't try to stretch the product."

—John W. De

very  
kindly  
send



The benefit of the short-cut length is small end handle, to offer access to tight areas such as the interior of cabinets, but the brush head length is a full 2 inches while its media strokes are efficient.

## ON THE WEB

www.acehardware.com/ask-ace  
to find out how to use our new tool, and  
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paint calculator

The Paint and Decorating Remodelers Association stresses problems like how to deal with old lead paint.

Ask Dr. Fajoli your  
health-related questions at [www.golink.org](http://www.golink.org).

**Tide** of the black tiles that have been on the bathroom walls since the toilet tile 500-year ceramic tile and produces a glossy, tile-like result, except on the grout, where it dries to a matte finish.



interior designers are going to create more, but the relationship between the center and the house of mind on the other may be. "During hard times like the Great Depression and the recession of the late '70s, consumers grabbed materialism," says Lerner. "Now, instead of outer materialism for Sherwin-Williams, "the guy who likes living at the bottom, like the royal blue of the early 1930s and the green and orange we've seen lately." The bottom color in 2000 are gray and red, green, and orange, green, gray, yellow, navy blue, and smoky shades of purple. "They may change by the economic indicators, the future is like today."

good if it is really  
strong

## Cool coils

Spiral stairs offer a sculptural solution for any space.

**W**

Whether you are looking for two levels of a compact apartment, a guest room, or a balcony, or a conserving, on-site frame a building, a spiral staircase offers a clear advantage: it offers a traditional straight stair, but in a spiral arrangement, a circular form. (The difference between the two is simple: a spiral stair grips and coils around a central pole; a circular stair does not.) "With a spiral staircase you can build four high and overtake up any more space than a straight staircase that looks one foot," says George Mortenson, of Interiors in Occasional, a staircase and furniture company in Chicago, Utah. Ready-to-assemble kits in aluminum or steel run as little as \$895, while a custom-made spiral in metal or wood can cost 10 times that more. Because a spiral staircase must fit a particular space, every installation, even from a kit, is unique. The degree of twist, the height of the stairs, and the direction in which the staircase will turn will vary depending upon the size. Manufacturers and designers discourage homeowners from trying to adapt such technologies on their own. What a homeowner does have to determine is this: What direction do you want to face when you exit the staircase, and what is the maximum amount of floor space you can allow for a well-open way? When calculating this measurement, factor in two extra inches all around the staircase to leave room for your hand to grip the stair rail. So, whatever the size of your room, a spiral staircase may be the ideal way to make the most of the space you have.

An eye-catching spiral stair, designed by Robert Furey, of Furey & Scuderi, Architects, surrounds the interior of a villa-like structure situated in a dense neighborhood in New York City. The stair was constructed entirely by hand, a two-month process. The designer captured the trade's form of tapered oak blocks connected between a pair of black-steel bands of oak. The handrail is hickory, which demonstrates the structural look.

BY TRAVIS NEIGHOR

Hand's like  
they're in  
some one  
Every minute



Joseph S. Cohen, President of C. Cohen & Associates, Inc.

someone buys a



Peter and Cora-Jane Zichner, North Carolina Residents



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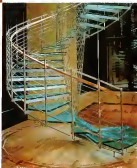
One again (as in Day's column)  
no indication there's more!  
B Y D E S I G N



**ABOVE:** A 4-foot diameter metal cage, assembled from a de-activated boiler from The Great Ships, provides a vantage point to a balcony above The Battery rail, which was built as part of the fix, was also dismantled by the demonstrators, who then drove pointed the entire rail. 1977. A spiral stair by Douglas was previously positioned to allow access from the entry to the upper-level floor of a two-story condominium conversion at Washington, D.C. Architect Norman South designed a 1-foot-diameter spiral of black-painted steel at the base for added drama.



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With the center pole resting on a base plate, the crew shifts the main frame to the pole. Eventually the rods will be evenly distributed around the pole.



A prefabricated oak stairway is affixed to each level with screws through pre-drilled holes. The sub-topped platform, or landing, also fills a quarter of the wall opening at each floor level of the two-story stair.



After setting the rods in sequence around the center pole, one worker at the core prepares for the installation of the stair and for shaping each successive hand.



Because the "on-lap" and shape of a pole, it takes four men to guide it into place. Most Indians are on men pre-drilled holes and secured in place. Guardsmen at wall openings complete the stair (see below).

When the owner of this vacation property in New Hampshire called upon the Boston Design Corporation, a stair manufacturer, to provide a spiral stair to connect the three levels of his home, space was at a premium. Design was the solution: a metal spiral stair with an industrial look. He found one to suit his needs from BDC's Helixstar Series.

The advantage of a helix such as this one is the relative ease of installation. A typical one-story stair installation (after wall openings are cut and brimmed out) takes between four and six hours, depending upon its complexity. Once the diameter of the wall opening and the distance between floors are determined, everything else, such as the number of treads, falls into place. The minimum diameter of a spiral staircase is 3 feet, 8 inches; larger sizes come in 3-inch increments. In a room with an 8-foot ceiling, you will need at least 12 treads, depending upon the degree of travel turn. For comfort and safety, treads are usually set between 22 1/2 and 30 degrees, which means the stair for this situation would require 13 or 12 risers. Risers, fabricated as part of the treads, usually follow the standard 7-10-13-inch height.

## ONE STEP AT A TIME

Before installing a spiral stair, check local building codes for requirements that may pertain to your area. You may have to conform to the Uniform Building Code (UBC) and to the Building Officials and Code Administrators International (BOCA), which require a minimum wall opening of 3 feet, a 30 degree tread, and treads set not wider than 4 inches apart.



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Coastal House, the headquarters of the National Park Service Historic Preservation Division, Center in Frederick, Md., is such a paint-stripping project as ever. House-guns are already used in the delicate work around these venerable wooden structures.

**S**

## Taking It All Off

Stripping paint with hot guns and sharp steel

McGrath House, hot heat gun back and forth across a window's frame, and slowly the green paint began to blister and bubble, releasing its century-old grip. With a few pulls of a ball-headed scraper, McGrath rakes the pulled-up paint into a small ball, revealing the white pine beneath. In a couple of minutes, the job is done: a two-by-one-inch strip. "It's not a job you can rush," she says.

Getting down to the original wood turned under layer upon layer of encrusted, when lead-based paint is a chore that brings many contractors. There are four ways to strip paint—heat, chemicals, dry scraping, and sanding—but McGrath is a fan of the first.

Heat can melt, dissolve, or evaporate, and it's the most expensive, slow, and often toxic; dry scraping is messy, and sanding creates health-threatening dust. "We don't have the risk of removing paint and seeing the wood," McGrath, a preservationist at the National Park Service Historic Preservation Training Center, chooses heat every time.

She and her colleagues at the Center, which helps maintain and restore many of the nation's historic buildings, have successfully used heat guns to strip 200

window sashes at Independence Hall in Philadelphia, a farmhouse at the Annapolis battlefield, and John Mar's house in northern California. In their view, a scraper and heat gun are faster, cheaper, and less damaging to the underlying wood than chemicals. Case in point: After chemically stripping the clapboards at one site, they were horrified to see the new coat of paint discolor and the wood become crumbly. A stripper would have lasted a few weeks later. "We tried everything. Sealed it, Neutralized it. Repainted it. Repainted it," says Dea's Wajid, an NPS cultural specialist who has been stripping buildings for 11 years. "Nothing worked."

Though heat stripping has proven its reliability to the Park Service, using the guns requires practice and a lot of vigilance. The tools blow jets of air heated to a maximum 1,000 degrees Fahrenheit. Too heavy a hand with a hot gun may char the underlying wood (sometimes irreparably), open the pores, or set fire to adjacent trim or insulation. And Whamco's Midwestern Tools, which manufactures heat guns, tells a tale of disaster caused by heat gun stripping. "At the remodel of a 19th-century church, the insulation behind the clapboards caught on fire



BY JIM MORRISON PHOTOGRAPHS BY TOM WOLFF

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Home



## All in the Family

As real estate values climb, more family homes will become subject to inheritance taxes. Here's how to keep the tax man at bay



W

hen homeowners contemplate bequeathing their lovely, some picture grandchildren playing in the rooms they know so well. Others realize that the house will be sold, and they take pride in how much their investment has increased in value. Few realize that their heirs will be compelled to sell—even if they had been accustomed to living in their childhood home, even if the housing market is at a 10-year low. Yet the family may be forced to sell the house in order to raise the cash needed to pay estate taxes.

Most Americans realize that inheritance taxes are like going, or dividing on a game for a prize—problems that plague only the very rich. And, up and down, they've been right. Under current law, the first \$675,000 of an estate is exempt from inheritance taxes, which means that the families of just 2 percent of all Americans who die each year must pay the tax. And because the IRS is scheduled to raise the tax-free allowance in

BY MAGGIE MAHAFF

*Charles*

*DR*

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\$790,000 in 2000, \$619,000 in 2004, \$590,000 in 2005 and \$1 million in 2006, it would seem that even lower values will be subject to estate-tax. So, in fact, the number of estates that fall under the use of the unitary-which currently runs from 57 to 35 percent of net-estate over \$675,000—is likely to rise in the very near future.

Over the past 20 years, residential real estate has been appreciating at a record-breaking rate, especially in the Northeast. "Someone who bought a house for \$10,000 twenty-five years ago may find that it's worth \$500,000 today," says Joseph S. Oliver, a New York City certified public accountant. "Meanwhile, his 401(k) has compounded—and suddenly it's worth more than he ever imagined." Indeed, a fair share of double-income households who think of themselves as middle-class will go to their graves as multimillionaires. Assume, for example, that a 45-year-old owns a \$200,000 home, has \$50,000 in a 401(k), and faithfully contributes \$7,500 to it each year, with his employer kicking in a matching amount. If his home appreciates just 3 percent a year, and the annual return on the investments in his retirement account averages 9 percent, by the time he is 65 he will be worth \$1.9 million.

But with a little help from his accountant or a lawyer, a homeowner can lighten the tax burden on his heirs. One of the simplest ways to shelter a home is to give it away. The IRS allows a taxpayer to reduce the value of his estate by giving, at death or \$10,000 a year to as many people as he chooses, at the donor's wish, residence—a divided share of a house. Give away more than \$10,000, though, and the excess gets subtracted from the exemption. For example, if he gave a \$40,000 gift to a daughter, the IRS would deduct \$30,000 from the \$675,000 allowance. (Otherwise, a seriously ill parent could give all of his assets away a few months before he died—thereby shaking estate taxes altogether.)

In so doing, of course, he should be giving away a \$200,000 house purchased at \$10,000 a year. But if a couple has a \$200,000 house, two grown children, and those grandchildren, each grandchild can give a share to each child and grandchild, using the one-year rule to \$200,000—or half of their home. If they want, they can give away the other half the next year. The downside to this strategy is that if and when the children decide to sell the house, the IRS will criticize their capital gains taxes by going back to the price that their parents originally paid for the property (by contrast, if they inherit the home and then sell it, the IRS will use the market value at the time of the inheritance as the basis for capital gains).

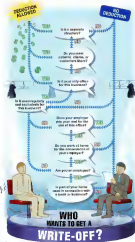
That's another catch to the gift strategy. As soon as an inheritance is made, "the parents must begin paying their heirs a fair market rent for whatever portion of the house they own," warns Mark P. Chalk, an attorney who specializes in estate planning and administration at *Merrill, Lynch, Pierce, Fenner & Smith*. In fact, Chalk says, "children who inherit a house only question whether they ever truly gave it away."

For couples who don't like the idea of paying rent to an heir, a credit shelter trust could be a better option. In effect, it allows the parents to divide their estate into two parts, each

## MONEYCLIP

## A New Definition of the Home Office

Getting a home office deduction to offset this tax season—for 1999, the write-off is open to people with jobs outside the home. A doctor who works at a hospital but doesn't have an office there, for example, can deduct the square footage of his house where she does paperwork, according to Jeff Gershowitz, a Chicago, Ill., New Jersey, tax attorney. She must use the office regularly and exclusively for that work. The deduction is the amount of the deduction, figure out how much of the home's square footage is devoted to the office. If it's 10 percent, you can deduct 10 percent of your mortgage interest and taxes for 1999, home insurance, utilities, and home repairs costs from your taxable income.—Dore Dettler



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covered by a \$473,000 exemption.

To assess the benefit of a credit shelter trust, "I imagine a couple owns a \$400,000 home and has \$1.275 million in its IRA," says Charney. "The husband dies first, leaving everything to his wife in what we call an 'I Love You' will. At that point, there's no problem because when you leave assets to a spouse, no estate tax is due. But the same rule does not apply when assets pass to the children. When the wife dies, the heirs have to pay up—and all of the couple's assets are included in the wife's estate, with only her \$473,000 exemption."

"Assume that when the wife dies, \$475,000 is left in the IRA, and the house

plus \$10,000—what remains of the \$475,000 exemption—if the son is the child to pay accessions (educational or medical expenses) but he can't give the money directly to the individual, he must leave the check to either the school or the health care provider.

But "the best strategy for a homeowner who wants to sort in his house is to transfer it to a Qualified Personal Residence Trust," says Charney. "It's a unique vehicle that the QPRT will give you a cost for the value of the house. A parent can put his house in a QPRT for a fixed, certain number of years, and live in it the way someone of his age would. At the end of the trust's term, the house belongs to the child, but the parent can stay

Trusts allow homeowners  
to live in the house and reduce  
the estate tax burden  
for their heirs.

*Which is the  
best way?*

is still worth \$400,000," says Charney. "Even after subtracting the wife's \$473,000 exemption, the home cost more than \$400,000." The husband could have cut the tax bill, Charney explains, by leaving only \$1 million of the \$1.275 million IRA directly to his wife, and paying assets equaling his exemption—\$473,000 and the \$400,000 home—to a credit shelter trust earmarked for her benefit. "While she is alive, the trust assets will be available to her," he points out. "And when she dies, the children will owe no estate taxes because the property in the trust will pass to the children free of estate tax, and the wife's tax-free allowance of \$473,000 will cover the remaining inheritance."

For this maneuver to work, Charney says, "the homeowner must make sure their deed says that they own the house in 'joint tenancy in common,' not 'jointly with rights of survivorship.'" Otherwise, the house will pass directly to the wife, just as if the husband had made an "I Love You" will.

Alternatively, a homeowner can shelter his house by reducing the value of the son of the estate. He can even make gifts of more

part as long as he keeps paying rent. The advantage is that because the parent has lived in the house during the trust period, the IRS calculates that the gift is worth less than when the trust was first established.

The longer the term of the trust, the more the value of the house is reduced by the IRS, which calculates the taxable value using a formula based on interest rates, the length of the trust, and the parent's age. The IRS's tables say, for example, that a 70-year-old parent puts a million-dollar house in a 7-year trust, the value of the gift to the son is just \$452,688—well under the \$473,000 estate tax exemption.

There is, of course, a wrinkle: the homeowner must live for the full term of the trust. If he dies before it ends, the benefits of the technique are undone. "You're no better off, but you're no worse off," Charney explains. "The key is to give a term you think you can survive." Admittedly, living odds on one's own life expectancy can be a little tricky, but estate planners like to call the QPRT a "bet so-low" strategy.

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## Super Models

Thin, light, and packed with power,  
the latest laptops strut their stuff

# M

BY CHRIS O'MALLEY

Medical experts may debate the pros and cons of dieting as a means, but when it comes to the computer we carry on our shoulders or rest on our laps, there's no argument: Luck and slump is the only way to go. Until recently, however, many portable PCs suffered from the electronic equivalent of middle-age spread by being wide, thick, and far heavier than their "laptop" or "notebook" ancestors would imply. With their large display screens and disk drives, they commonly tipped the scales at 7 or 8 pounds and

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more than 6 million pixels. They're called the Cyber-shot cameras. They're called the Cyber-shot cameras. They're called the Cyber-shot cameras.

These days, most laptops have at least 256MB of memory, a hard-disk drive capable of holding at least 2GB of software and data, and a processor speed of at least 500 megahertz (MHz). That's a significant improvement over the best laptops produced just 18 months ago, but still slower than the fastest desktops, produced to reach an astonishing 1,300MHz by year's end. Laptops can vary from 10 to 14 inches in size (measured diagonally), but more important than size is their screens. "Active matrix" or "TFT" (thin film transistor) types are the LCDs of choice, as they are brighter and clearer than the passive-matrix LCD screens on older or cheaper laptops. Standard equipment should include a 56K modem and at least one Universal Serial Bus (USB) port for connecting things like digital cameras and scanners. And the ability to connect with a CD-ROM drive is a must, because so much software now comes on CDs, and because a new genre of software called Java is a staple of many sites.

While these features might not sound very small or lightweight, you can get all of them in a number of ultra-thin laptops. Sony, which led the current downsizing trend in 1995 with its Vuo 385, has a couple of recently released models that are remarkably sleek, given their list of features. The Vuo 2300 is \$2,999; it's more than twice as thick as a desktop, but it's only 1.2 inches thick. It has a 12-inch active-matrix screen, a 12GB hard drive, 128MB of memory, the requisite integrated modem, and two USB ports—all powered by a speedy 500MHz Pentium III processor. The Z180 is also a low-profile pick: a book as thin as a notebook, it has a 12-inch screen, a 12GB hard drive, a 128MB of memory, the requisite integrated modem, and two USB ports—all powered by a speedy 500MHz Pentium III processor. The Z180 is also a low-profile pick: a book as thin as a notebook, it has a 12-inch screen, a 12GB hard drive, a 128MB of memory, the requisite integrated modem, and two USB ports—all powered by a speedy 500MHz Pentium III processor.

Exhausting details of the new laptops.



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SONY VAO 2508 BE	12GB	Pentium 500MHz	128MB	15.1"	5.75 lbs.	1-2 hours	CD-ROM 3200 high-capacity (extra battery \$400)	\$9,299
YOSHIDA PORTEDGE 7100CT	1.2GB	Pentium 600MHz	64MB	13.2"	4.9 lbs.	6 hours	DVD Network Dock \$849	\$3,899
YOSHIDA PORTEDGE 7100CT	4GB	Pentium 600MHz	64MB	13.2"	4.9 lbs.	7 hours	DVD Network Dock \$849	\$4,399
IBM THINKPAD 875	6.5GB	Pentium 500MHz	64MB	12.2"	4 lbs.	3 hours	CD-ROM 3200 Ultrafast \$119	\$2,999
IBM THINKPAD 245	4GB	Celeron 400MHz	64MB	12.4"	3.2 lbs.	1.5 hours	CD-ROM 3200 Ultrafast \$119	\$1,499-\$2,299

Z9550E (\$2,499), is an identical machine save for a slightly slower (400MHz) processor and smaller (1GB) hard drive.

The chief disadvantage of the Vao's slim frame is that there's no room for a built-in floppy-disk drive, so you have to plug in an external unit (included). Ditto for the CD-ROM drive, a \$300 option. And the standard battery pack runs for only one to two hours. You can get longer run times—three to six hours—with the optional lithium battery pack, a convenience that adds another half a pound to the weight and another \$400 to the cost.

Yoshida, which has been at the laptop game as long as anyone, offers a tempting mix of speed and size in the sleek new Portedge 7100CT (\$3,699). At 4.9 pounds, this is just a shade less than the Portage mini at 20 ounces heavier than the Sony Z95 model. But it boasts a blazing (600MHz) Pentium chip coupled with a broad 13.2-inch display, making it a more capable replacement for a desktop should you decide to use the entire computer at home and on the road. Like the top-of-the-line GDD, the Portage has a 1GB hard drive, a built-in JAK module, and optional floppy drive. To get the CD-ROM and Network features, you have to buy a \$649 DVD Network Dock, which you order the computer in a box. The Dock's DVD-ROM drive plays both CD music and DVD movie discs, a nice way to pass some downtime if you don't mind lagging around the extra 2.6 pounds. The Portage 7100CT is slightly lighter (5.4

pounds) and less costly (\$3,299), but the trade-off is a slower 500MHz processor and a smaller (1GB) hard drive.

IBM ThinkPads have set the standard over the last six years for slim, fast, executive-grade laptops. Yet IBM's latest model, the 15-inch-thick, 4-pound ThinkPad 370 (\$2,999), fits a map behind all top-end Vao's and Portage due to its slower (360MHz) Pentium II processor, and relatively anemic (6.4GB) hard drive. (By next May, the IBM is expected to release an upgraded model with a faster Pentium III chip.) For the Ultrafast option for this ThinkPad is arguably the thickest and most flexible way to get a laptop computer the size of a desktop. Just by swapping the ThinkPad out the 2.9-pound Ultrafast (\$3,199), you can add a variety of optional devices, including a CD-ROM or DVD-ROM drive, a Zip drive, an additional hard drive, or a gel-filled battery that will let you run the quon for up to six hours. The base also comes with stereo speakers and a up to USB plug. IBM also makes another intriguing—and a flexible—model opportunity: the 2.5-pound ThinkPad 245, a model weighing from \$1,699 to \$1,999. While exceptionally light, the 245 models do not have quite the same oomph as previous portables, you get a more sluggish (400MHz) Celeron processor, for example, and a crisper pixel (10.4-inch) screen. But in terms of running from one airport terminal to another to catch that connecting flight, then extraordinary lightness may be just the ticket. ■

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## Rocky Mountain Higher

A Denver bungalow gains a second story but keeps its Craftsman style

*The Craftsman Bungalow Act*

BY THOMAS FIELDS MEYER

*He Same Issue???*

Joe Deering still remembers her reaction the day she and her husband Steve first set foot in the one-story 1920s bungalow they bought in 1993. "The decade made a lot of sense," she says of the built-in bookshelves and coal-burning fireplace. "It had character." When the couple decided they needed more space for themselves and their two children in the occupied, one-story structure, the question was how to add bedrooms and common areas without sacrificing the house's expressive Arts and Crafts style. Second-story additions had a special role on beams throughout their Denver neighborhood, and rocky had previously suffered from the space. "They paid no attention to proportion or style," says Joe Deering. "It was like putting a trailer on top of a house."

Determined to find a better way, the Denington hired architect Doug Weber, who specializes in historic additions. "I told them that adding a story doesn't have to mean saying good-bye to the architectural charm of the original home, even if it's a bungalow," Weber explains. *He says?*

*W*ebster inspected the lines of the traditional Arts and Crafts bungalow, architect Doug Weber mimicked the low-pitched roofline of the former house (1920s) in the new roof and gables (1920s). He added covered wooden brackets that are faithful to the style, and extended the brick chimney to show the new roofline and also the new use porch pillars, center bungalow chimney. The central wood angle over stairs give the second-story house a traditional Craftsman look.

PHOTOGRAPHS BY TIM MURPHY



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In designing the 1,100-square-foot addition, Walter paid close attention to the house's shape and materials, replicating the shingle pitch and the steep overhanging the roof, as well as the half-circular stairs on the exterior and the original wood elements inside. Rather than adding an 8-foot-high box (per the first story, he plus basements) to the original profile (which included a porch) by just 40 feet and broke the new roofline with a series of dining windows. In this way, he was able to preserve the low-slung roof that's characteristic of the bungalow style yet provide enough space on the second floor for a master bedroom and bath—complete with a whirlpool tub in front of a fireplace—and two child's bedrooms. The dining room's half-light and French doors to the exterior. "You get a nice, sweeping sense of space," says Steve Dering. "but the rooms are still intimate."

Walter moved to the semi-finished basement to find 1,000 square feet for a second child's bedroom and a bathroom, study, and room, and laundry. But he faced two major challenges in shaping them: inadequate headroom, and darkness. Builder Steven Turner took care of the first problem by removing ceiling doors and installing a hot-water baseboard heating system for the basement and first floor. "By going to box vents, we could just run 1/2-inch copper pipe around the perimeter of the basement," says Turner. (A separate forced-air system serves the top level.) To bring in more natural light, Turner dug three window wells below ground level, which supplement the light that comes down the new skylight central stairwell. "Now we have three full floors of daylight," says Steve Dering.

To stay true to the bungalow, Walter left most of the main floor alone, including the original fire dining room and living space built on the couple had always lived. Though the plans called for leaving the ceiling—with its decorative beams—alone, Turner pulled off the roof and the first-floor ceiling to build a new, stronger platform for the second story. In so doing, he had to travel on a new plaster ceiling and install new decorative oak beams.

When it came to the kitchen, architect and client agreed to depart from the prototype. While kitchens like the house's original one would have been scored in the 1920s as models of efficiency, "Today,"

says Walter, "we recognize that they are just tiny." He eliminated a ground-floor bedroom to make space for an expansive eat-in kitchen, which opens out onto a new backyard deck via French doors.

In the front, Walter chose to leave an existing porch intact. While he could have gained more space by enclosing the deeply set structure, he viewed it as a critical component of the bungalow style. "Enclosing it would have been a mistake architecturally," he says.

All told, the nine-month remodel—during which the Deringos lived in a second house—expanded the living space to more than 3,000-square feet. With refitted wiring, plumbing, windows, heating, and cooling systems, it's like a new house. When the Deringos moved back in last November, it still had a familiar feel. "We were coming home, but it was a better home," says Jane. Not only that, but they couldn't find a neighbor knowing that their remodel helped preserve the architectural integrity of their block.



The new design provided for bedrooms on the second and basement levels, and eliminated a first-floor child's room (20) to make space for a kitchen (21, 22). Natural wood finishes on the floor and cabinets reflect the Craftsman style, which is also reflected in the half-light and French doors to the living room and dining room.

## WHEN IT COMES TO HOME IMPROVEMENT, INFORMATION IS A PRETTY POWERFUL TOOL.

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## the details

THE PROTECTION OF OUTDOOR SPACES

LEADING

# lights

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Contemporary "Luminette" by Andrew Gery of AG Design has a twisted acrylic base that resembles a string of rope knits. Adjustable horizontal shades include cherry, mahogany, goldenrod and walnut. The lamp, which takes a three-way incandescent bulb, is 71 inches tall.

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Depending upon the configuration of bulb and shade, can provide task lighting, by directing, or beam onto a work area; lighting to glow out into the room. Lamps with shades, do both. If used as a reading light, a floor lamp should sit slightly behind your chair, with the bottom of the shade over and the bulb 20 to 26 inches over from the corner of your chair's corner, so that glare from the bulb will not hit your eye. If you use your floor lamp to create mood, not consider a mood lamp on a dresser. Check the incandescent wattage the lamp will handle and if a table's spaced bulb, such as a halogen.

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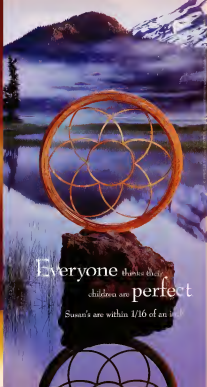
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## the details



### Totally Wired

When you purchase an average torch, such as the one featured here, or any average floor lamp that has not been rewired, expect it thoroughly to be in every way in a working order. After some extended use—or abuse—the flashlight (called a jacket) that covers and protects the wires inside the electrical cord may be cracked or frayed, or completely exposed. The prongs on the plug may have corroded, and the switch may not operate correctly.

Always unplug a lamp before attempting any repairs. Once it is unplugged, take the lamp to a hardware store to determine what type of cord and plug will suit it best. Electrical cord may be flat or round. A flat cord will take a clamp-style flat-cord plug, a round cord will require a two-prong round-cord plug.

A single-wire composed of several parts: an outer insulating jacket, an insulating sleeve, the threaded socket with its switch and two screw terminals (one for wire, one brass) to which the two wires inside the cord attach, and an insulating cap, which protects the terminals.

A two-prong, round-body plug is composed of several parts, too: the plug body, the shell, and the cord clamp. A clamp-style flat-cord plug comes in two pieces, a case with prongs attached, and a shell.

## STEP BY STEP

### REWIRING A LAMP

1. Flip over all the bottom of the lamp to reveal the old holding the pipe through which the cord passes from the socket to the plug. Pull the pipe halfway out the top of the lamp, in order to remove and remove old socket.
2. Cut off old plug, attach new cord to old cord and pull all the way up through pipe, strip off old cord and discard.
3. Split top 2 inches of cord jacket off new cord; strip 1-inch of insulation off wire ends; form exposed wire ends into loops. One wire end is "hot," the other, which is striped, is considered "neutral."
4. Screw in your socket, the Underwriter's knot between socket and cap; keep hot wire closest brass terminal and neutral wire second silver terminal; tighten wiring clip insulating sleeve and outer metal shell over socket and switch.
5. Tighten nut around pipe at base, re-attach base (cover with a new piece of felt, if desired, to prevent lamp from scratching floor).
6. The wire a two-prong round-cord plug, pry out body, hold cord into shell, slide 1-inch of insulation off wire ends after splitting bottom 1/2 inches of cord, as per Step 3. The wires into Underwriter's knot; hold wire ends close to shell and connect to plug screws; snap plug body into shell; tighten clamp.
7. For a clamp-style flat-cord plug (like the one pictured at left), push prongs in reverse plug over exposed prongs. Feed shell and all flat wire through hole in bottom of shell, bending it so that the rigid, round wire ends into the shell prongs; separate prongs together; re-attach cord to shell.

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MONTE CARLO

Received: April 24, 2013; Accepted: May 22, 2013; Published: May 22, 2013

# LETTER FROM THIS OLD HOUSE

**Coming Home**

BY BONNA RAPOLIN

*Sketch for*

*push + leap*

is one of my years in the past weeks I needed to check on the progress of the *This Old House* project in Billerica, Massachusetts. I spotted some change scrawled among the wood shavings and scattered nails in Dick and Sandy Silva's roughed-out kitchen. The sight of those three letters triggered a flood of childhood memories. I grew up in a suburb of Billerica, where my world stretched as close to town as I could—locally—from fields trampled in battles over to separate beyond morning with my fish. In between lay hundreds of study quarters across plain covered with “boulder” cushions, much Colorado, and modest international-style cuben as various stages of construction. My friends and I had no need for pange gym to see him. The building houses were one playground, where we swung from the new rafters, played hole-and-sink and pins of grass, and clambered over giant spools of cable. Part of the fun was hunting for the cones that spilled from the workers’ pockets as they measured, sawed, hauled, and nailed.

We encountered the day-to-day realities of each house. After school, we’d come home and spy on the tool-belt gaps peering a doorway, lying chimney bricks, hanging dewfall. It seemed almost magical the way an empty lot would go from concrete slab to kitchen house to an ever-increasing confusion, with the million-well carpeting materials including the latest shag. Then an extension was would show up and a family would make the house their own, while helping the neighborhood become that much more complete.

Now it’s Dick and Sandy’s turn to write upon our house. Since leaving their home in a fire a year ago, they’ve grappled with such construction challenges as their place took shape. When their loss, the exhilarating and exhausting process of building anew has been hammers. But they haven’t been alone. Master carpenter Norm Abram has been assembling the cabinets and securing the midrails in the garage, heating, cooling, and plumbing consultant Richard Trethewey has made sure they have state-of-the-art HVAC systems, and Dick’s construction brother Tom Silva has recommended the whole project. Going over the plans, fabric switches, and color palettes with Dick and Sandy, I shared their sense of anticipation, much as I did whenever a house in my childhood neighborhood approached the finish line. This time, however, I was getting paid to nose around the construction site, and the occupants aren’t the new kids on the block. So, along with the money from what’ve expressed their support of the Silva in the form of cards, letters, and e-mails, I want to say, “Welcome home!”—and here’s a penny for good luck. ■

PHOTOGRAPH BY ANNA MCCABE

The *Old House* magazine Editor-in-Chief Bonna Rapolin at a construction site.

A



↓  
put = long

Alvares has been assembling the columns and moving the materials in the garage, living, dining, and kitchen area. Assembling the columns has made easy, they have seen it all on the HVMC website, and Deb's contractor brother, Don Silva, has recommended the same person. Going over the plans, lights, switches, and color patterns with Deb and Sandy, shared their sense of anticipation, much as it did whenever a house in my childhood neighborhood approached the finish line. This time, however, I was going paid to me around the construction site, and the occupants aren't the new kids on the block. So, along with the money from who've expressed their support of the Silvio in the form of cards, letters, and emails, I went to say, "Welcome home!"—and here's a poem for good luck. ■

资料来源：根据《中国统计年鉴》、《中国农村统计年鉴》和《中国人口统计年鉴》整理。

# moving in

BY MICHAEL MCWILLIAMS  
PHOTOGRAPHS BY KELLER & KELLER

The Silva family

begins a new life

In their "old" home



To ease the anxiety of the Silva family's relocation, Keller & Keller, architect Gloria Dufresne, of Design Associates Inc., calls and the contractor with top information about the house, so it stays with the Silva family.

In the silver sheen of a full winter moon, Dick Silva boards just the stone retaining wall along his driveway and hurries through frosted gardens toward the warm lights of his new house. Without so much as a glance at the trailer parked in the backyard, where he and his family recently lived, Dick pushes open the great mahogany front door into the hubbub of a pre-Christmas housewarming party. Inside, his wife, Sandy, and daughters Danielle, Jeanne, and Pauline mingle with a bounteous crowd of well-wishers who contributed goods and labor to the fall 1999 *This Old House* TV project. One reveler greets him with "Hey, Dick! The place looks amazing; just like it's always been here!" Looking his guest squarely in the eye, Dick asks, "You really think so?" although his beaming expression makes it quite clear that he, for one, certainly does.

Just nine months after a catastrophic fire destroyed the Silvas' cherished Cape, and everything in it, a new structure stands in its place, a vintage design with a high-tech heart. At every turn, Dick, his brother Tim (TOH's hand-wrecking contractor), and the entire *This Old House* crew aimed for a convincing, Victorian-style authenticity. But fidelity to tradition didn't stop them from using innovative low-maintenance materials, such as fireproof fiber cement clapboards, acrylic rubber roofing "slates," and rot-proof urethane-firm millwork on the front porch.

As the project neared completion, Tim says, possibly regularly paid his team the highest possible compliment: "They'd ask, 'How old is the house?'" That pleased Dick too, although not as much as the prospect of settling in. "I'm just thrilled to have my family out of that trailer."



Standing in the new half-finished doorway, Dick and family Silva spend time at well as first and equipped.

Handwritten note: "I was told to be sure to get the house ready for the family to move in."



# Old-Fashioned Fir Meets Modern Stainless Steel

Dick Sides knows himself about being the sole master of his new kitchen. "Sandy and I both love to cook," he says. "So we both put a lot of thought—and debate—into what we wanted here." It fell to kitchen designer Phil Messinger to sort out when they could actually do it: the 110-by-21-foot room and to come up with a workable plan. "Dick and Sandy both asked for a substantial space in which to integrate some technologically advanced appliances," says Messinger. To that end, Messinger proposed blending classic materials—Douglas fir for the cabinets, hand-boarded masonry stone for the countertops, and sheet hardware for the flooring—with new stainless-steel appliances.

The kitchen's Victorian-style cabinets were clearly in the fir category. Dick and his brother Tom constructed all 11 in Dick's backyard garage workshop. The upper cabinets feature oak, turned posts salvaged from a local masonry project, while the base cabinets doors and drawers have solid rosewood panels. A clear, sprayed finish of catalyzed lacquer protects the wood, which will retain a deep roset as it ages.

The base cabinets run in an L around one corner of the kitchen. They're topped with 2 1/2-inch-wide counter made of 1 1/2-inch-thick glass, a dark green English stone quarried from deposits of highly compressed volcanic dust. A 5-inch deep stainless steel sink was under-mounted into the counter and sloped grooves were cut into the stone to direct dishwasher back to where it came from. Dishwasher and pot-and-pan rack stand on the sink will be able to gaze out the two-over-two double-hung windows toward the backyard pool and pool beyond.

To the right of the sink, on the right leg of the L, the kitchen gets down to brass with a six-burner, 60,000-btu gas cooktop and a mylar and vent hood. Messinger thinks the hoodtop—a perfect landing spot for hot pans and pots. When it's not at the cooktop is a 36-inch wide stainless steel refrigerator, next to two over-the-door cabinets. Dick or Sandy can perch in a conventional cooking refrigerator and toast, and the oven will electronically control them to heat convection toasts.

Appearing on the cooktop itself only to stand around to make use of the kitchen's heat pump is a 60-inch by 3-foot island topped with granite. Tom and Dick built it out of Douglas fir and T&M master carpenter Norm Abrams supplied the turned legs, copied from an authentic Victorian table.

Beyond the island, sliding doors lead to a deck, just a short distance away, on the side wall, is the kitchen's opening onto the yard, with a bay window that looks out to the backyard garden. Any windows designed on the radiant-heated floor can be swung right into a flame-free "electric fireplace," part of the whole-house vacuum system. It's part of the energy efficiency that makes this home as pleasant to live in as to look at.

"Like many families, we all spend a lot of time in the kitchen," Dick says. "Now we've got one for ourselves and enjoy it."



The stone supports island doors as both a fuel prep area and a place to sit and eat a quick bite. Tom and Dick Sides designed the stone with the island door to match the handcrafted cabinet. Norm Abrams supplied the turned legs, which give the island a four-legged appearance. The island's chair, not only of wood is positioned at the perfect height for making breads and pastries.

*pretty but nearly useless,*

## Honoring the Past With a Salute to the Future

*Speech for yourself, Michael!*

Just as our lives parts toward a fast-paced world today, we struggle to maintain our values with the challenges of a slower, quieter past. The Silva family beautifully resolves any conflict between technology and tradition. It has every modern convenience, but when it comes to the look and feel of the house, tradition rules. Past and future exist in possibility in the relationship between two public spaces: the elegant dining room and the more casual family room just across the hall. The former is the epitome of old-fashioned grace; the latter contains an outrageous high-tech home theater cleverly hidden beneath a facade of relaxed respectability.

You enter the dining room through a 6-foot drop passageway into the main hall, a portal that sets the formal tone for the room's character. At the corner of the passageway, for instance, look down and there's a dramatic patterned cushion of white oak steps out into the floor, look up and the walls and ceiling are covered with painted wallpaper. The nice worsted pattern wraps around the dining room, 64 inches off the floor, and is capped by a red for depicting plates floating in the air. Then Dick pulls one of the worsted sides, and a door swings open to the pantry and the kitchen beyond. "Originally, we were going to put in a classic oil swinging door," he says. "But then it occurred to us that it would be really great to hide it under the wallpaper."

The room is a pure joy. Working with Billerica's house designer Nelly Johnson, the Silvas furnished the space with a 12-foot-long mahogany table, a Persian rug, and eight Dependable side chairs. During the day, light floods in through the bay windows at the room's north end; at night, an elaborate chandelier and elaborate sconces cast a warm glow. The only concessions to technology are small speakers embedded in the ceiling and a keypad control on the wall—part of the four-room music system.

By contrast, the family room is a veritable life haven for electronics, but you'd never know it as it sits in place. Stepping from the hallway into its bright, window-filled space, one is immediately drawn to the opposite wall's broad fireplace, with its classic, tiered, black granite hearth and surround, and painted chimney breast. To the left is a swinging door to the front porch; to the right is a French door that opens up to a pergola-shaded back deck.

Walls and woodwork are painted a sunny yellow—manufacturer Benjamin Moore's Harbor Color 16 to be exact—just as the two bookshelves on either side of the entry, where Dick stores his latest collection of old hand drills, a ticking antique clock, and an ancient cast-iron bell, said to be from the Battle of Lexington. From its red-room storage space on the Persian rug, the couch across a perfect



above: The dining room's formal elegance is highlighted by its formality: the 12-foot-long dining room table, the elaborate sconces and chandelier, and the unique breakfast Dick and Emily bought for their clinic, white and glassware. The room's mahogany, made of medium-density fiberboard, came in kit form, ready to install. About all construction Chris Hastings had to do was drill the hardwood, plug in the joints, and lock the end and side in place with construction adhesive and 1/4-inch nails (MSD's in two sizes and by hand, or he had in one a nail gun). To preserve the MSD's smooth surface, and since the panel is a lot of filling and sanding, Hastings had the walls in the room's ground level or in spots where they would be covered by plates or other walls.



above: In the family room, a casual elegance prevails. Two sportsbook chairs flank the fireplace, with its dark granite surround. The couch in the foreground sits about 5 feet away from the television set, the ideal distance for watching a 40-inch wide screen. Dick and Emily bought the family room furniture, which they had out of French MSD in Dick's converted garage workshop.

place for the Silvas to kick back and enjoy a leisure chat, but it's also the preferred seat for Dick and his buddies to watch Monday Night Football. They just fold back the cabinet doors above the mantel to uncover the giant 40 by 21 inch flat panel television screen and click the remote controls around sound speakers—cleverly embedded in the walls, the ceiling, and even the mantel—just across a lush scene experience where Dick and his family view the latest DVD. This is the room where Dick goes to relax, "glad that all those tough design choices are behind us."



## Bitterica Finale: BEDROOMS & BATHS

### Cozy Upstairs Retreats for Everyone in the Family

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AFTER ISSUE YOU'RE PLAYING  
THE VIOLIN LIKE THIS  
WAS ONE OF THE GREATS  
STAGE DIVER IN THE HISTORY  
UP THE  
WESTERN  
WORLD!!  
GET  
REACT!



Bedrooms and bedrooms are a home's most personal spaces and testimony to privacy after nine months in a Thousand Oaks set off some powerful emotions in the fall. In the Johnsons, the furnishings connected with Brian Allen, middle daughter Danielle's emotion as she helped set up the new furniture in the bedrooms. "Everything was starting to look great, and I was Danielle crying. When I asked her about it, I found out that they were tears of happiness." Although the five occupied nearly every belonging the family had lost, the new second-floor sleeping quarters happily gave them all a place to call their own.

Digging, deep legs, four bedrooms—One—on—every one of the room shaped floorplans—with light-colored yellow pine floors, clipped cornered ceilings, and cozy domed windows. (Traditional double-hungs bring in more light from the gable ends.) The oakwood board runs for three beds, and each one bears a distinctive style. Dick and Sandy's master suite, which overlooks the backyard, has at the end of a private hallway with two 4- by 3-foot walk-in closets and two. "Well, mostly they're here and there," says Dick. A longhouse maple dining bed with metal plates dominates the 22- by 17-foot bedroom. On the

Dick and Sandy's master bedroom is dominated by a long and maple dining bed dressed in deep reds. The furnishings were to emphasize the month planning symmetry the bed occupies between the two bedrooms combining the back yard and giving neighbors' look under each window's sill.

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## Bitterica Finale: BEDROOMS & BATHS

What Our men 1st floor plan



1277 Richard's bathroom gets up close and personal with the modern faucet in the master bathroom's vanity. "It requires a couple of custom touches—we plan, photo—and a light touch. Everyone plays Godville and tightens the nut until the threads stop" says. Douglas Danville's bathroom, which connects with the guest room, is graced by a centerpiece of 1 1/2-inch black granite and a window lined with 24K gold-plated casing.

through a pane, a creation of ceramic tiles. Bath Surrounders, who say hardware appears throughout the house.

Danville opted for a white tile garden of Surrounders' painted flowers along the lower walls of the 30- by 35-inch tiled walk-in shower in her bathroom. Her vanity and mirror area each have a wavy granite top that reflects light pouring in from a gold-mantled air-glass window. A door at one end of the bathroom leads to Danville's 12- by 17-foot room, with a separate 6- by 6-foot walk-in closet complete with hidden ironing cabinet, and Shaker- and Arm- and Crafts-inspired bedrooms are. Another bathroom door connects with the guest room, furnished simply with an old metal-frame bed and antique mahogany bureau.

Right from the day the Selrus moved in, the careful selection of colors and furnishings gave each bedroom a warm, personalized character. "The design's replaced the things we lost in the last year," Dick says. "But it's really starting to feel like home."

other side of the hallway, the master bath boasts a Jacuzzi tub, a marble-topped one-half vanity, and a personalized section for the toilet and the tiled shower. Here, in the girls' bedrooms, radiant-heating runs under linoleum floor to replace space lost when unspooling one of the tub or shower. Elsewhere, a central hydraulic floor-to-air heating and a separate cooling system condition the entire second floor.

Jessamine furnished her room, a 17- by 13-foot space in the left in the top of the stairway, with honey-colored maple furniture that echoes the lemony yellow paint on the walls. On the tile surrounding the tub in her bathroom, hand-painted fish pose

Take a peek at the complete Bitterica project—meeting at The Gold House. Online a virtual tour—and get a 360° view of each room. [www.thisoldhouse.org](http://www.thisoldhouse.org)



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# Hot New Technology Hides Beneath a Victorian Veneer

For whole lot  
that, what we's more  
turn a little for more

don't get so  
far into it?



The only sign of high technology in the Silver's study are a slim-profile 17-inch monitor sitting on a delicate desk (center) and a combined power/communication hub in the floor-to-ceiling bookcase (left). Excepting the more or less invisible. The computer's 600MHz control processing unit, for instance, can be found deep down in the cabinet under the power

## HIGH-POWERED HUTCH

All the components of the Silver's entertainment system reside in the built-in 60-inch-wide glass-front display hutch between the kitchen and the family room. There six elements generate lots of heat, so Aaron Barth, a subcontractor in Billerica, Massachusetts, designed and built the hutch with each glass sliding on a slide rail with a perforated plastic hose. The slide rail is long 1/2-inch-wide gap under the counter (hidden behind built-up molding) to allow hot air an escape up the front and back. The hutch itself is made of solid tiger oak, a rare figured wood found in one out of every 3,000 white oak logs, and of very expensive glass (shipped 6 times out of state). Michael Klein of Media Systems installed the hutch with a DVD player, five CD players, VCR, TV tuner, 120-watt two-tone stereo receiver, multi-roomer amplifier, and multichannel power amplifier, which all feed directly to the television and surround sound speakers in the family room. But Klein also created a laptop-controlled, Internet audio system for the kitchen, dining room, study, and the deck. It took months to build the back deck, for example, he just finished a well-mounted laptop, and the CD starts playing. And if study is listening to the radio when Dick needs peace and quiet, he can go to the study and use the laptop to turn off the volume. There's no making out and hearing down in front of the cabinet," says Klein. Having a two-tone receiver adds flexibility, too. The kids can enjoy it in the family room, while the parents enjoy different content in the living room.

provide the most enjoyment are the ones that play music in movies, or show the latest episode of our favorite TV show. The Silver's video and audio gear includes a DVD player, a multi-disc CD player, a stereo receiver, and hi-fi stereo receiver, all ingeniously clustered to maximize the home's 19th-century aesthetics. Michael Klein, president of Media Systems and the designer in charge of creating the Silver's in-home theater, was confident that, at first, about where to put the television in the window-side wall, with the least likely room. His solution: mount a flat-panel TV—40 inches wide and only 6 inches thick—in a restored screen above the fireplace mantel, and push all the other components in an oak cabinet just outside in the main hall to the kitchen. Klein contacted the components to an enclosed screen beneath the TV, so operating them is as simple as raising the remote control at the screen and pushing a button. Tom Silver then covered the TV's screen with a pair of folding panel doors, while Klein's crew hoisted the stereo and sound speakers in the main hall, and the coding. "All that took some engineering, but it worked out great," says Klein.

"Because the work is something, even the Silver's Michael's neighbors can enjoy a network of high-speed Category 5 telephone cable and RG6 coaxial cable that link all three home computers. The network lets them share printers, swap files, and even surf the Web simultaneously over a single Internet connection. The connected wires for all that technology in the study, and yet you'd hardly know that from looking at the room. The only equip-

ment on display are a thin-screen monitor on a small desk, which makes guests think you're looking at a bookshelf. "You have often that much like a study," says Barth. "We're very proud of this room."

Dick agrees, but has to admit that exploring all the technology isn't the first thing he'd enjoy about the house. "Right now, I'm just happy that nobody's in the way," he says. After the months of construction, silence is the best background music.

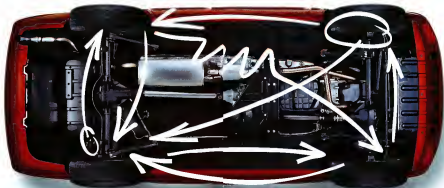
—Chris O'Malley



Before the flat-screen television was placed over the fireplace mantel, Tom Silver decided a glass-fronted display cabinet would be a nice touch. The Silver's in the main hall for three 120-watt speakers, part of the multi-roomer system. A combined power/communication hub in the floor-to-ceiling bookcase, each speaker has two antennas and 120-watt



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THERE'S ONLY ONE

# VERTICAL GARDEN

From the ground up

PRODUCED AND WRITTEN BY KATHERINE WRIGHT  
PHOTOGRAPHS BY ANNE CARABINI AND CHARLES HARRIS

150-2305  
Nancy Goodwin has spent the last 23 years shaping the landscape at Montrose, her 150-year-old property on the outskirts of Hillsborough, North Carolina. Widely respected among horticulturalists, Goodwin shares her expertise by offering private tours of her 20-acre garden and giving hands-on gardening seminars. Still, visitors learn the most from Goodwin's garden itself—and from its centerpiece, a magnificent "vertical garden" that grows up around a "1st house," a breezy slatted structure, 48 feet long, 24 feet wide, and 21 feet tall at the peak of its roof

Draped with roses and clematis, the 1st house, designed to echo the roofline of her barn and smoke house, originally sheltered plants sold through the Montrose nursery, it now shades ferns, bromeliads, calla lilies, anemones, and euphorbias. But most of all it serves to remind visitors that all gardens benefit from some kind of vertical structure in their design, which helps, she says, to convey a sense of permanence. Goodwin jokes that she and her husband, Craufurd, had purchased Montrose and its lovely Georgian-style house "for the dirt," but she fervently believes that even the smallest garden plot should have at least one element that reaches for the sky.

150-2305  
As the growing season progresses, Nancy Goodwin and assistant Catherine McConnell begin to monitor the roots and climber that cascade over the 100-square-foot 1st house at Montrose. Pruning and watering continues. The climber is over the hill house on an early finish.

NO WAY! "MONEY" MAJESTY!



For the  
Boulevard  
(1/2" wide)  
vertical garden  
(B/B) make

If a garden is absolutely flat, as part of here was originally, there is no saving the garden's appearance, so plan to rest, making it like the vertical garden. But there is no saving. The left hand of the garden, properly built and planted in the morning, seems to be a wonder all through its first arches, which lead from a city every direction, and make through the ground's original flower beds. In a smaller garden, an arch rising over a bench often a vision of a whole experience of having some place to go, and perhaps to leave.

For vertical garden structures include the trellis, the arch, the arbor, the pergola, and the garden. Trellis walls may partition a landscape into a series of "garden rooms," such as walls do within a house, as they can be used to screen ugly views, such as those of a neighbor's trash can. An opening in that trellis, or a gravel walk, might frame a view of a swimming pool or a pond, for example, or set off a garden accessory such as a bench or an urn. In some cases, with flowers, one should take care not to let vines over-whelm the structure. "Otherwise," says Nancy, "the beauty of the house disappears and to date the view beyond it." Lastly, an arbor, a pergola, or a garden pavilion shade the plants—in step shade an outdoor eating area.

Not all vertical elements have to tower above the ground. A waist-high fence furnished with climbing vines covers garden wanderings

in the same way a side plank set at angle to a wall in a living area might serve to fit through the room. Both serve to create visual barriers a space, and may seem to be to slow down and may be the space in a garden—more obviously. Many gardeners have a design when they want to create a vertical garden, but Nancy says that's not necessary. There is an easy, handsome way to figure out how high and wide a simple structure, such as a trellis wall for an arch or arbor, should be. All you need are two levels, two lightweight poles, such as those used to strike leaves (see the next section), and string to be between the poles. Position the "pole houses" where the edges of the structure might go, then have them meet the poles up and down to set desirable widths and lengths. Once these measurements are established, set the poles in the ground, as points of reference for the fence structure.

Vines will grow up anything, from plastic siding to stone-hung walls in durable wrangle trees. The choice will be affected by the type of climbing plants or vines you plan to train to cover the structure. Warty climbers, especially those with woody stems, like wisteria, which has been known to pull down a 10-foot tree, require more support than a delicate vine such as sweet pea. For extra strength and to avoid frost heaves, a large vertical garden structure should be supported on concrete or masonry footings well below the frost line.

If you want your vertical garden to be constructed of wood, consider how a species might weather, as terms of your climate as well as its natural characteristics. Redwood and cedar, for instance, do well in most regions of the country. Nancy says woodpecker and doesn't bother with paint or stain. "Wood ages in the most beautiful way," she says. In any case, the ability of the most important thing in the flowers embracing the form.

Although a trellis, arch, or arbor may look perfectly bare when first installed, a few well-chosen annuals can soften its corners. Many perennials take their time to establish themselves, so annuals should continue to be planted along with the perennials until the latter completely enclose the structure.

Many perennials must be trained to climb. Storing an chicken wire under will, as you can add some undrains in tapes, which help any young vine for a season or two. As climbing grows, weave them around the framework of your garden structure to encourage them to cover a evenly. Routine fertilizing, pruning, and tying up of vines when should ensure that the perennial cover will last for years. ■



ARCHE. A large, arched wooden structure covered in climbing vines makes a field arched in the 33-acre South F. Duke Garden in Durham, North Carolina, opened in 1932. (LEFT) LEFT: An arch at one end of the Mountain garden left house (right): a distant view (right) CENTER: A simple 8-foot high wall of both partitions two sides of

a garden, the climbing plants from the left (right) PLANTING, which is grown in a pot, "Lime in a Pot," and other "Lime in a Pot" (right) RIGHT: The distant end of a simple, left garden house provides shelter shade to plants, house, and allows me to circulate freely throughout the space.



ARCHE. Purple-flowering hydrangea and wisteria climb over an arched trellis in the 33-acre South F. Duke Garden in Durham, North Carolina, opened in 1932. (LEFT) LEFT: An arch at one end of the Mountain garden left house (right): a distant view (right) CENTER: A simple 8-foot high wall of both partitions two sides of



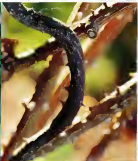


W4 DON'T  
 ANYONE  
 CROOKS  
 OF P1X  
 ARE BEAUTIFUL, BUT NOT NEARLY TO STOP

(Some CONT'D PROBLEM!) Living Support!



Flowerheads and leaves entwine a narrow, golden beetle with some trouble being fine until they find something to grip.



Climbing and scrambling roots from against supports, such as porch posts, and must be laid up as they grow and spread.



Climbers climb a solid wall of stone or brick or other rough surface by grasping it with leaf stalks protruding from woody stems.

# SOCIAL CLIMBERS

Patented a climber will give you pleasure year after year. Here are a few suggestions for plants that can be grown almost anywhere within Zones 3-8 which encompass most of the United States. Zones 3 and 10, the northernmost zones, range from Alaska to central Canada; in fact, dry climate tropical climates do best in parts of central Texas. Consult your local nursery regarding the particular zone and the availability and suitability of plants for your vertical garden.

- **Columbian's Pipe.** Large, heart-shaped leaves for decorative extending, small pale-yellow-green flowers.
- **Pancake Vine.** Vigorous grower; berries progress from green to light blue then to dark blue and purple shades.
- **Trumpet Vine.** Vigorous grower; orange-red flowers attract hummingbirds.
- **Wisteria.** Ornamental vine with showy, fragrant "pearl"-like flowers.
- **Wisteria.** Fragrant vine that can grow ruthlessly. Some types are susceptible to plant lice. Susceptible to birds.
- **Black-eyed Susan Vine.** Yellow or orange flowers with or without chocolate centers. Easy to grow.
- **Golden Trumpet Vine.** Large yellow flowers, prolific thornier.
- **Wisteria.** Deciduous. Scarcely branched with small white flowers, liberally fragrant, long blooming period.

PHOTOS COURTESY OF GARDEN PHOTOGRAPHY/STUDIO



"The first year, they sleep. The second year, they creep. The third year, they leap."

WINTER'S BEST ROSE PRIZE FROM 3



# Reframing History

Taking a California bungalow back to its Arts and Crafts roots

BY JEFF BOKK

Jan Winford's 1937 Santa Barbara bungalow is getting a total *Not Reframing!* This Old House makeover, from its beefed-up foundation to its new second story. And the pace has been as vigorous as the renovation itself. "I feel like a general in a war, deploying troops to attack the enemy on several fronts," says contractor Steve Crawford. His commandos have removed the house's front deck, many exterior walls, and 70 percent of the roof structure, and the new framing is going up at a lightning pace. "It's easier to build things new than to try to retrofit," Crawford says.

The house he's constructing will be bigger and more structurally sound than the 1,485-square-foot original, but more important, it will be faithful to the bungalow's original style. "I wanted very much to maintain the Arts and Crafts tradition in the new design," says Jan. Architect Jerry Zimmer has done just that, taking key features from the existing house—the stonework, shingle siding, broad gables, and deep eaves supported by exposed brackets—and incorporating them into a grander, more coherent scheme. The front entry is moving from the side to the center of the facade, under a 14-foot-wide sheltering porch that captures the hillside site's ocean views. "Unlike many front porches, I think this one will be used a lot," Zimmer says. "There's uncovered seating on the second-floor deck, a covered area

For more information on this Santa Barbara project, check out [www.thisoldhouse.org](http://www.thisoldhouse.org)



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PHOTOGRAPHS BY SHELLEY METZGER

WINFORD'S FOR PREVIOUS SPREADS!

to the right of the front door, and another uncer-  
 cored area to the left of the entrance that will  
 be good as under steps when you move to coach  
 the sun. He kept the upstairs address—which  
 will be Jack's master suite—fairly low and stepped  
 back to make an impact, looking at mass behind  
 college and the front public. On the sitting room,  
 Jack designed, forward, will be living in a new  
 front floor more separated from the rest of the  
 house by pocket doors. "Such doors were a com-  
 mon element in old bangladeshi," Ziemer says.  
 "They allowed rooms to open wide and flow  
 into each other."

*Drinking with  
 F*  
**Existing Floor-Plan**

*he was  
 never, my of  
 hope*  
**THE PLAYERS**

Jack Ziemer (center) has been a design leader in Bangladesh. From her design  
 studio she is the design perspective the manager, she distinguishes herself by the way  
 she sees her old things. "I've lived in this house for 20 years," she says. "Now it's time  
 has come." Jack knows the story of her house from the day it was  
 built. She feels that it needs her with the family who lived  
 there before, and she wants this project to maintain both the  
 house and her surroundings there. But more than that, the project  
 has become her legacy, something that gives her the house as she  
 struggles to recover from a natural disaster with cancer. There's a  
 sense that when she speaks of "honoring the integrity of the  
 house's history," it is her own house she's referring to. "I want to  
 do the things, I want to see it through," she says. "I want to sit in  
 the garden and look at it, and it will be special."

Jack Ziemer, architect (right), Ziemer reached a singular vision  
 long ago. In 1993, she founded the Bangladesh Institute of Architecture and  
 Urban Planning. It was her first job. She was then in her late 20s and  
 was then as a landscape architect working on a small scale, but  
 she pushed herself to the first job in the field of the public library,  
 and discovered her love for architecture. And it was then, after  
 working for Architecture Engineering design firm in Dhaka, that she found  
 her first job. In 1993, Ziemer started her own firm, Architects West, where she involves the  
 contractor and landscape architect early on. In effect, he designs from the property line to  
 the house rather than planning a building and surrounding it up. "The house is a result of the  
 site," he says. His approach has won him big local and national awards for his commercial  
 residential, and public buildings.

Steve Crawford, architect (left) Crawford likes making things, and always has. In  
 the late 1980s, when he was still a student at the University of California, he was  
 engaged in a project with a group of students in his garage and with a year was  
 finished. Crawford's work is a craft show throughout the region. But building and re-  
 building houses, especially those from the 1920s and 1930s, proved the ultimate extension  
 of Crawford's creative passion. His ability to produce excellent results in very little time  
 made him perfect for the demanding schedule of a 750,000-sq-ft master project. Not to  
 mention that Crawford knew one of Jack Ziemer's favorite craftsmen and had not forgotten  
 his old partner, and Ziemer knew that his history, a long history, and his  
 willingness to accept "good enough" would work with Jack.



*Jack Ziemer and Steve Crawford*



**New First Floor**

**West Wing**  
 Includes front porch,  
 rear, back sitting  
 room, and bathroom.  
 All accessible from  
 either the entry room  
 or the family room.

**Living Room**  
 Features a white  
 curved fireplace  
 wrapped by the  
 entrance to a new  
 second-story

**Porch**  
 South-facing deck  
 space is tied out  
 of the porch run

**Garage**  
 South-facing  
 regular car  
 for two off-street  
 parking spaces

*NIFM CUTAWAYS*

**the master plan**

ILLUSTRATIONS BY TIM FLATTERY

**Kitchen/Family Room**  
 The entry below leads  
 to an entry area  
 where French doors  
 open into the back  
 patio and provide a view  
 of Jack's garden, located  
 across the street.

*Grandmother's  
 Suite*

**Master Bedroom Suite**  
 Jack's grand mother's  
 master bedroom  
 gets a bedroom  
 and expanded  
 bathroom off the  
 rear sitting room

**Front Sitting Room**  
 The former dining room  
 is still usable as a  
 place to entertain

**Second Floor**

**Master Bedroom Suite**  
 Jack's new second  
 floor suite in East  
 South, also includ-  
 ing a deck

Steve Crawford's new second floor (bottom)  
 to make way for a new second floor (above)  
 and new second floor (above).



*Steve Crawford's new second floor (bottom) to make way for a new second floor (above) and new second floor (above).*



*all we saying this is a big house  
 and it's a big house*



ABOVE: Greiner and Greiner's Pasadena masterpiece, the Greiner House, was built in 1905 for an heir of the Frey and Greiner families. It featured guaranteed examples of Arts and Crafts design, including shalimar chaps and pay power, as well as hand-on-glass lanterns and hand-painted oak wood interiors (1912/13).



BULLSHIT! NEWS TO ME WHO KNOWS IS DENIED A SMALL HOUSE!

In 1905, when Greiner's Pasadena masterpiece was built, it was one of the first houses with wide, shady verandas and cooling cross-ventilation. Though its adaptable form was translated into other styles, in this country the word bungalow has become almost synonymous with the Arts and Crafts house. This type of plan placed emphasis on the progress of "modern" houses, among them open plan living, easy access to nature and light, easy work with the surrounding landscape through strong horizontal lines, plastering patches, and simple wide-based integrated features such as built-in and set glass panels, prominent fireplaces, and architecturally compatible furnishings.

The style enjoyed its heyday from 1900 to 1930. It was especially popular in the growing California, though countless examples were built across the nation in regional variations. Ironically, the demand for this handcrafted look opened the way to its mass production. Stylist and other designers offered Craftsman bungalow plans through the mail, and companies such as Sears, Roebuck sold entire kits of lumber, glass, and other materials, which were shipped by rail all over the country for assembly by local carpenters. Sears alone sold more than 10,000 prebuilt houses from 1908 to 1940, and many of these structures are still in service. Likewise, the demand for bungalow interiors fueled the mass production of bungalow lighting, hardware, tiles, wallpapers, fabrics, ceramics, art glass, and furniture—more formally the simple hand-crafted construction plans designed by Gustav Gullberg and his brother Leopold and John George Gullberg are now highly prized by collectors.

The bungalow thrived because it offered the burgeoning American middle class affordable, comfortable housing with a handcrafted personality. Most

OF EACH OF THE HOUSE IS IN THE HOUSE (e.g., GULLBERG HOUSE) 11

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WHICH NOTE "GROUNDS" ARE  
WAY DIFFER - AND RADICALLY DIFFERENT -  
FROM THE 1900S AND  
MOST COMMON  
1900S



Bungalow: "A house reduced to its simplest form, which never fails to harmonize with its surroundings, because its low, broad proportions and absolute lack of ornament give it a character so natural and unaffected that it seems to sing into a blend with any landscape."

—GUSTAV GRIFFITH

was appealing, but several elements, like Jan's house. Notable elements such as Wright and Bernard Mayhew drive grander designs, but none more than those uncovered by the California-based brothers Charles and Henry Greene. Trained in both architecture and woodwork, the Greenes' first work in the 1900s bungalow house in Pasadena. Now a museum, the single-story structure has two stories plus a third-story porch, yet despite its size it blends gracefully into its surroundings. Inside is a feast of rampantly woods, delicate art glass, fine woodwork, and by my associated poverty.

Though not strictly as lush as the Greene House, Zimm's design pays homage to the Greene & Greenes aesthetic with an adorning "cloud-like" motif in the rafters of the front steps and deck. Inside, Jan's bungalow will also be endowed with warmth and load-carrying luxury characteristic of the Greenes' touch. The Old House editor Paul DeChacore, a designer and an author of three books on Arts and Crafts houses, to help select decorative features authentic to the era. For the fireplace—the symbolic heart of any bungalow—he designed a new surround that will incorporate a wood mantel, an ornamental panel with period sources, and a view-refracting mirror. Handmade Craftsman style also will grace both the fireplace surround and ladder counters.

At Zimm's theme, inspired by an old rose on the property where Jan moved in, will figure more prominently in the custom-made arched porch in and around the new front door, and in the hand-painted floral accents in the living room and entry. "The client will be quite richly decorated," explains Zimm. "We're from a higher, prettier world, and when forests that bark back in the Craftsman era."

When the dust clears, Jan will plant new western vines on the side of the front steps—part of a garden plan that combines climbing roses, California red flowers, South California natives such as laurel, perennials, and succulents. "Things grow fast on this sunny coast, a month or two before the landscape will provide an eclectic setting for the house," Zimm says. "If we do this right, everything will look like it was done years and years ago," says Crawford, expressing the hopes of everyone involved. "We will have succeeded if someone who doesn't know it was a This Old House project looks at it and says, 'Man, they're really kept this old place up.'"

NOTE: Gustav Griffith designed hundreds of bungalows like this one, originally published in The Craftsman in 1909 and in Traditional Arts and Crafts houses are well known—bunkies, woodwork, and furniture included in the typical bungalow house. Jan moved in Pasadena's historic Bungalow Museum.

B/B



SHOWN BY THE OLD HOUSE MUSEUM IN PASADENA



15/15/15

LOWE'S HOME IMPROVEMENTS



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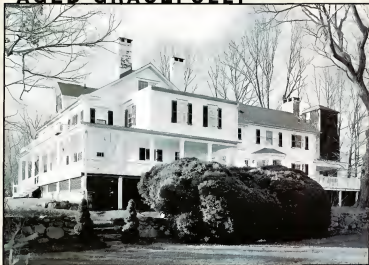
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# AGED GRACEFULLY



A REMODEL BACKDATES A 19TH-CENTURY HOUSE

FINE LAYOUT

BY DORNA LARGE

For years, if you drove by a certain broken-down Greek Revival farmhouse in Greenwich, Connecticut, you might spot a woman parked in front, staring her heart out, dreaming of rooms she had never seen. "I loved it," <sup>she</sup> says ~~thousands~~ "I loved the way it sat up high above the road, with its huge, wraparound front porch. People said I'd be disappointed if I ever got inside, but I knew what this house could be."

Eventually, she not only got inside, she bought the house—after convincing her husband, a passionate fly-fisherman, that he'd love the pond out back.

Like his clients, the couple's architect was struck by the home's dilapidated nobility. But just as striking, he says, were the floors: ornate-grooved floors, a living staircase, few original moldings, an ill-constructed rear wing, a chinking lack of insulation and, as it turned out, an old, inferior foundation under much of the house that contributed to its sagging profile. His first thought, recalls Douglas VanderHorn, a partner at Hilson-VanderHorn Architects, was, "What an enormous job."



A new two-story living floor, an open main-floor living area, and a new roof of polished oak shingles to have more with the 19th-century Greek Revival farmhouse. In the entry, a large-scale wooden sculpture, a study room, and a new living staircase, a three-story or later main floor. The new porch (front porch) needed to be of natural oak.

Purple  
vibrant  
too!

PHOTOGRAPHS BY THIBAUT JEANSON





in the front entry hall. Instead of stretching the budget to make custom copies, Hilson VanderHorn fit several stack buildings together and they created tons of familiar style and stature.

Terrace damage had curved wood beams under the floor in the living room, entry hall, and dining room into something like laid. "When you stand in the living room, it was like a catapult," says the contractor, Chris West (who also had worked on the couple's previous farmhouse). But the family felt that the loss of old flooring would compromise the historic character of the house. "I wanted the house to regain its historic character," says the wife. To honor that heritage, they selected salvaged boards of unique historic heart pine that were as wide, scarred, and burracked with age as those that

remained on the living room floor and kept. "We filled the big holes where someone could catch a high ball," says Donald Pandy, a project manager for Hilson VanderHorn, "but we left the small holes. The client liked that." In that part of the house, broken windows were replaced, not with new glass but with "insurance" glass made to resemble panes from around 1900. "Salvaged windows are important where you don't want a house to look renewed—where you want to conceal that you're here there," Pandy says.

In the wing, the kitchen floor was laid on new, clear heart pine cut into 7-inch planks, then dimensioned carrying a whiff of an earlier century. Upstairs, areas that had into the old wing were laid with complementary flooring.

At times the renovation seemed like a conspiracy of complacency. Changing the floor boards and subfloor became a little tricky, recalls West, when it turned out that the basement beneath was a sort of paper striking out from the facade. Large portions of the house had to be slowly pulled up and the logs double to make floor level. The Chippendale balustrade on the front porch had to be replaced with an earlier style made on the job. Faced with a sagging dining room ceiling, work of 19th-century couple of week beams with strong new ones of structural lumber, then boxed them out with pine to match the older exposed ceiling beams. And when damaged shingles on the exterior had to be replaced West found ingenuity with an unusual opportunity. He could install from the outside the insulation that was missing from many of the exterior walls.

"The clients were wonderful," he says, in the middle of this litany of renovation woes. "They slept out the right thing."

When he tackled the living staircase, he discovered that a number of the supporting beams had been cut over the years, some by plumbers. "It was amazing the stairs were still standing—they were just suspended in air," West says. "We had to dig up some beams



in a row. Windows ripped out the terrace doors flooring and beams from the living room, exposing a nest of pipes, some from an old shared vacuum heat system, which were cut out and removed. Contractor Chris West had a "new" floor of unique heart pine (above), purchased from a salvager. "Most of the flooring we found outside—the nails go through the sides of the boards and aren't seen," he says. "But where we floor needed, we used hand-forged nails salvaged from the old floor."



above. For the living room, designer Ann Glen suggested a corner, full-size pine for the walls, with white trim. Crown molding would replace the house's original oak barch. Black molding was used to match the fine reworking panes on the 18th-century kitchen style.



to the existing ones." The new case also departs from the style, as if to prove its sustainability.

Finally, workers replaced the fireplace and replaced the offending "updated" materials in the dining room and library. Hilson VanderHorn designed the new ones, but using the historic proportions of the Greek Revival style. Like all of the firm's custom cabinetry, they are adaptable, not copies—a specialty of his for historic-house renovations.

This house is almost defined by its niches, its window seats, its built-in cupboards and banks of drawers. The couple's son, for example, sits on a cushioned bench raised into the wall and framed by an archway, a typical Hilson VanderHorn touch. In the sitting room, a useful "star-latch" between the bedroom and the bath, closer down stairs at the top of the bareboard, not at the face, suggests a century-old cupboard. Another was done not in a corner, with narrow bookshelves that line the inside walls at right angles to the window.

When designing built-ins, says Parry, "you let an old house dic-

tate what's appropriate. You weed out what's inappropriate—say, in this case, Gothic or high Victorian—and think: What is the house doing for? And how do you carry it through so that the house stays unified?" Here, he says, built-ins were only what the 19th-century owner might have put there—rooms where storage was both essential and customary.

Some families are overwhelmed by mass storage, the one-eyed man, and even enjoyed the process. What made it work? Construction and panel planning. The job was first tackled, which means it began with only three or four limited drawings, not the 25 or 30 that was ultimately needed. While the architect dug the foundation, the architect was still designing cabinetry, artwork, and other details. Obviously, fast tracking means that a client plunges in with only an estimate in hand, but it rarely costs more in the end, Parry says, and brings savings of another kind: in this case, at least three months shaved off the

General storage makes for an easy, uncluttered master suite. Four corner cupboards mirror the bathroom (left), a divider and chest unit is built into the adjacent sitting room (right). Designed like an ottoman, it sits on casters and is built to be constructed on site. It holds a television, and the adjacent built-in bed is a television TV box. (Photo by Hilson VanderHorn for the author's book and a book.)



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job. The owners surveyed the project comfortably from an apartment in a barn on the property, and moved into their finished house nine months later.

Good budgeting was also critical. The homeowners didn't enter on major structural repairs, but they did make clear to themselves—and to their architect—the design had value to them, and which did not. "I covered us windows, hardwood, trim, floors, and built-in cabinetry," says the

*A well-to-do cabinet in the master bath, including cupboards that practically rest on the marble countertop, designed by the homeowner's plans of friend, carpenter Keith Capen, shows the result of the budget. Reflected in the mirror, the cabinet is a classic, separate laundry.*

wife. "They give the house character."

What she passed on, glossed in cabinets for the laundry room, elaborate lighting—most of the houses are hand some, but basic—and wooden round. When she splurged on 2-inch-thick kitchen counters of Carrera marble, What she spent, she got nothing. "The things we put our money into are the details I notice every day," says the wife. "But I'm even happy with the compromise." ■



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The Generosity, Coon, & Jones studio on the previous pages has had several inspirations. In one of its former lives, the dining room mantel was built out in order to create a shallow, more "modern" look (left). To reduce a sense of scale and proportion in the fireplace and restore the room's focal point, architect of Wilson Associates designed a new mantel (right) anchored more substantial than the type of single piece that might have graced such a room in the Greek Revival period. "Because it was made of painted wood rather than heavy stone, we added some details

that would make it more appropriate for a formal space," says project manager David Parry. The mantel design was laid out in a set of drawings that included an elevation and sections that specified several mitering profiles.

The platform below where a mantel rested on the same drawings being installed in another home by Greg Haden, shop foreman of installers in Wood, in Exeter, Ohio.

This mantel, made of paint-grade poplar, was fabricated in the shop after measurements were taken at the home.

Haden glued the pilasters, or legs, onto a flat background piece made of 5-inch birch plywood, and mitered moldings "one after a time." Blue bonds were reinforced with bonds nailed into creases where they became invisible after the holes were pulled and painted in ebony or mahogany mantel with a clear finish would demand more glue, fewer nails, to keep it blend-in-free. Below, four key points in the installation.



Now wood needs some adjustments to fit against old walls. Here, Greg Haden planes the back of a pilaster to accommodate a ledge in the wall.



The top of the mantel is centered over the fireplace, then covered over the wall studs through a hanging rail attached to the top.



A loose shelf, previously sealed to fit tight against the wall and properly over the breast piece, is nailed to the back of the hanging rail.



As a final step, Haden uses nails to attach a sealed shelf molding to the inner edge of the mantel along the fireplace.



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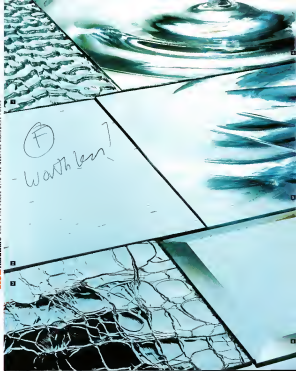
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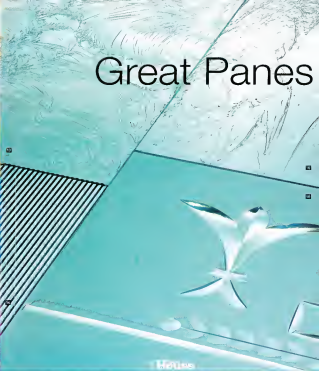
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1 PATTERNED CLEAR 2 CATHEDRAL 3 CLAUDE 4 BARRAGE 5 READY 6 DEEPER



7 UNDEEP 8 STREAKY 9 MULTICOLORED STREAKY 10 SPALLS 11 SPARKS 12 BURNING



# Great Panes

Heine

13 BLUE DYE 14 REBEL 15 CLEAN ORANGE 16 WHEEL-OUT

# Glass Act

Decorative glass starts with the same basic ingredients as everyday float glass—coarse sand and soda ash melted in a 1,700-degree furnace. But, like humble food elevated to haute cuisine with spice and skill, decorative glass owes its magical character to added ingredients or special handling.

Color comes from powdered metal oxides: copper for blue-green, and silver for yellow. Red glass is the most expensive of all because its coloring agent is pure gold.

Texture results from the way molten glass is shaped. At Fremont Antique Glass in Seattle, for instance, glassblowers still gather glowing lumps of glass onto pipes and puff them into long cylindrical bubbles, the same way all window glass was made as recently as a century ago. When out open and flattened into sheets, this mouth-blown glass sparkles with air



textured to impart designs onto the glass. The sheet of glass may contain up to five hues, so the finished panes can look like colorful liquids frozen in mid-air.

pockets and crinkly lines. Glassmakers at Kokomo Opalescent Glass, in Indiana, use a casting technique in which they fling a hot ball of glass onto a cool steel table (above) and then squeeze it flat with a roller (left). Some rollers have smooth surfaces, others are

## Liquid Crystal

One of the hardest (and most fragile) substances known is actually a liquid, according to physicists. On the molecular level, it is an amorphous plastic, even able to water these to the crystalline structures of stone or metal. Some scientists have used this fact to explain why pieces of old stained glass tend to be thicker at the bottom, thinking that centuries of gravitational pull caused them to sag. But recent studies have determined that it would take 99 million years for the shape of glass to shift measurably, so it was probably just due to the preferred method of early craftsmen.

Unlikely to conform to any standard!

# DECORATIVE GLASS

by JEANNE HUBER

Working with color or playing with texture, decorative glass plays with light in seemingly endless ways, adding beauty and elegance to windows and doors. Long ago, the artisans who filled great like windows for Gothic cathedrals understood the dramatic potential of glass stained in rich hues and expertly in subtle scope perfection. These skills are still widely adapted and preserved, but these days some of the trendiest styles are usually colorful. The beveled glass in an entry door that shines in rainbow hues across the floor, the handmade glass—riddled with imperfections—that lend historic authenticity to old windows, and the textured "architectural glass" that allows natural light into a room, but not prying eyes.

Decorative glass can be popped up and coyed as it, framed for hanging in front of a window, or stacked into new or existing arches, even between the panes of energy-efficient double-pane glass. Greg Landry, a designer at Seattle Stained Glass, says his preference is to put the decorative panes on the inside. "This glass is tactile," he says. "You want to touch it and touch it."

Looking like colorful comets these handmade results from the Blenko Glass Company will probably end up in a stained glass window. To make a model, a skilled craftsman gathers a small ball of hot glass on the end of pipe and spins it into a thin pancake. Then, using the centuries-old technique, takes several pieces of approximately 10x10 and a thickness of one-third inch and so on a week," says Blenko's Janet Plunk.



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# DIRECTORY

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ILLUSTRATION: THE WHEELBARROW COMPANY. PHOTOGRAPHY: JEFFREY M. HARRIS. STYLING: JENNIFER L. HARRIS. HAIR: JENNIFER L. HARRIS. MAKEUP: JENNIFER L. HARRIS. PROP STYLING: JENNIFER L. HARRIS.

**OUTTAKES**  
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Bozcar Jackhammer, Driscoll Brothers  
Hillman Bros. Booth, 877-247-2493,  
www.bozcarhills.com

**HOUSE CALLS WITH STEVE**  
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Kocher design Peter Lawren, CSD,  
DesignPlus, 800-792-8299. Accessories  
Hallen Design Lighting & Accessories,  
617-277-4454

**IDEAS NUTS&BOGS**

Handmade by GSO Design at  
www.gsohills.com, by Bozcar,  
617-847-3086, www.bozcarhills.com, by  
Driscoll Brothers for Madeby in Rd. Huc  
Schmeyer, 212-993-2632, and  
Remodeling House, 212-695-8685.

**ASK NORM**  
pp. 32-37

Lighting Sales, Lighting Protection  
Instruments, 800-480-6564,  
www.lighting.org

Teelie Jacobs Head-Tie PowerCallen,  
Densher Corporation, 800-466-1753,  
www.jacobback.com  
Wood Information, Western Wood  
Products Association, 800-224-3938,  
www.wwpa.org. U.S.D.A. Forest Service  
Forest Products Laboratory, 800-251-  
X186, www.fpl.fs.fed.us.  
Oas Shanks for John Stahl, Stahl  
Associates, Cherry Valley, NY, 609-  
344-9040

**LUXURIES: A BACKYARD GAZE**  
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Landscape Architects/Installers, John Gager  
and Associates, 20 Bruce Park Avenue,  
Greenwich, CT 06030, 203-625-5599  
Installers: Nondola, 283-331-0649  
Supplier: Lippens Water Gardens, 800  
Lippens Road, Box 70, Backerstown,  
MD 21777-0010, 800-999-5438,  
www.lippens.com

**UPKEEP: CLEANING HOUSE**  
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Contractors: Leonard Spencer, 800-463-  
2547. Kent Guy Inc., 504-277-4936

**THE PRO FILE: WOODCARVER**  
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Shov Woodcarving, Viddmar Shov, 437  
Miller Road, Waltham, MA 01472,  
207-832-3106

**TALKING SHOP: DIFFERENT  
STROKES**  
pp. 50-55

Paint: Graham Agnes Home services  
paints, Paper & Varnish Company, 800-  
219-0624

Dutch Boy Decorative glass: Pearl  
Lensing, Silver Lining, and Gold Leaf,  
Dutch Boy, 800-821-3669

Cherries White by Sherwin-Williams  
latex paint, Chem-Glo, 800-768-6776,  
www.chem-glo.com

Marble Wash paint: Sherwin-Williams  
Specialty, 800-622-6446,  
www.sherwin-williams.com

BNA (Biological Neutronics Agency)  
Preventive and Remedial Synthesis coating,

dec 04 Dec 2000, Glycerin  
Instruments, 810-5111, fax 212-283-  
3118, www.glycerin.org

Tile game: Tile DOC, XIM Products,  
528-30 a lot (1 quart will do a sub  
and shower), free-to video,  
510-95, 800-262-8469,  
www.tileandtile.com

Paint sprayer: Wagner Spray Tech  
FastCoat 2000 Plus sprayer, 52999,  
Wagner Spray Tech, 1775 Forestbrook  
Lane, Minneapolis, MN 55447, 800-  
328-8231,  
www.wagnerpaintspraytech.com

Brake: Wagner Spray Tech, 54 55,  
Wagner Spray Company,  
800-362-7246

Tap: Scotch Broad Long Mark  
making tape, 800-364-3377,  
www.scotch.com

Paint: John W. De Forest &  
Decorating, Box 1413, Concord, MA  
01742, 978-309-8897,  
www.johndeforest.com



A spiral staircase for a tight space: Boston Design  
Corp.'s Redwood Series, p. 38

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See more: Boston Design  
Corporation, 100 Maynard St., Boston  
MA 02115, 608-225-3384

The Box Shop, Box 547, 406 Reed Rd.,  
Barnstable, MA 01908, 800-523-7429,  
www.theboxshop.com

Interiors: Interiors, 417 East  
12300 South, Draper, UT 84020, 801-  
971-1301

Design: Design, 49 West Oak  
Ridge Drive, Box 824, Hagerstown, MD  
21741-0824, 800-591-2644,  
www.design.com

Marine & Millwright Corporation, 165  
Tahoe Drive, Alpharetta GA 30004,  
800-879-9773, www.marine.com

Architects and designers: A. Robert  
Perry, of Perry and Sanders Architects  
PC, 323 Danbury Rd., Box 441, Wilton,  
CT 06497, 203-834-2724

James Carpenter Design Associates, 145  
Hudson St., 4th Floor, New York, NY  
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**Accessories:** Schorr Briefle, vintage  
accessories, antique radios, Associated  
Quirks, 617-737-3231.  
**Photo frames:** mostly Palooka, 800-676-  
3382.

**Rectangular wooden trays:** Palooka.  
**Project, glasses, bridges:** Patsy Edley, 877-  
387-8733, [www.patsyedley.com](http://www.patsyedley.com).  
**Tra birds:** OGD (www.ogd.com),  
800-543-9111.

**DINING ROOM, p. 96**  
**Wainscoting system:** New England  
Classic Interiors, 485 Congress Street,  
Portland, ME 04101, 207-773-6144.

207-774-3683.  
**Dining table:** 22-6173, Ethan Allen,  
Ethan Allen Drive, Danbury, CT 06813,  
203-743-8066, [www.ethanallen.com](http://www.ethanallen.com).  
**Side chairs:** 22-6148, Ethan Allen.  
**Paralel table:** 22-6534, Ethan Allen.  
**Chandeliers:** 29-4530, Ethan Allen.  
**Dishes:** Dots of Gloucester plates,  
Charles Kirk plates, and Bessie Hall  
bowls, Mersbach, 800-242-3310.  
**Antique chaise:** The Quilted Corset, 212-  
503-6368.

**Porcelain cup:** Pease Antiques Yard, Kake  
Bookstore & Sons, 1036 Main Street,

Whichester, MA 01890, 781-723-8566.  
**FAMILY ROOM, p. 97**  
**Media system:** designer: Mitchell Klein,  
of Media Systems, One Design Center  
Place, Suite 433, Boston, MA 02216,  
617-438-7094.

**Flat panel TV:** model PVM50A2WU,  
Sony Electronics, 800-473-7649,  
[www.sony.com](http://www.sony.com).

**In-wall speakers:** Niles Audio, 800-285-  
4436, [www.nilesaudio.com](http://www.nilesaudio.com).  
**Chair:** PK-11, Benjamin Moore, 800-  
526-2623, [www.benjaminmoore.com](http://www.benjaminmoore.com).  
**Whiskey safe:** 20-7793, Ethan Allen,  
Ethan Allen Drive, Danbury, CT 06813,  
203-743-8900, [www.ethanallen.com](http://www.ethanallen.com).  
**Whiskey lounge:** 20-7792, Ethan Allen.

**Merrill's chair:** LS-7341-7, Ethan Allen.  
**Coffee table:** 29-8510, Ethan Allen.  
**Oval end table:** 29-8923, Ethan Allen.  
**Spider chair:** LS-7151, Ethan Allen.  
**Window fabric:** 63-6452, Ethan Allen.  
**Throw:** ABC Carpet & Home, 858  
Broadway, New York, NY 10003, 212-  
476-9000.

**Bookcase:** Brantley Bookshop, 9 West Street,  
Boston, MA 02111, 617-542-8216, 800-  
447-8595.

**Coiled iron arm:** broken, hand-carved  
wooden frame: Palooka, 800-676-3382.  
**Porcelain cup:** Pease Antiques Yard,  
Kake Bookstore & Sons, 1036  
Main Street, Whichester, MA 01890,  
781-723-8566.

**BEDROOM, p. 98**  
**Chair:** PK-16, Benjamin Moore, 800-  
526-2623, [www.benjaminmoore.com](http://www.benjaminmoore.com).  
**High bed:** 29-5615, \$1,449, Ethan Allen,  
Ethan Allen Drive, Danbury, CT  
06813, 203-743-8900,  
[www.ethanallen.com](http://www.ethanallen.com).  
**Night table:** 29-5405, Ethan Allen.  
**Chest:** chair LS-7197, Ethan Allen.  
**Bed:** LS-7028, Ethan Allen.

**Reg. throw pillows (on bed), parody  
throw:** ABC Carpet & Home, 858  
Broadway, New York, NY 10003, 212-  
476-1000. **Solid pillow:** cover in almond,  
and Tranquility bed linen: Good  
Persons, 800-933-5229.  
**Magnolia bed:** wench: Blue Water  
Flowers, 212-226-8587.

**Yarn, antique clock:** Associated Quirks,  
617-737-3231.

**BATH, p. 100**  
**Porcelain American Standard, 87 White  
Road, Rockham, MA 02719.**  
**Towels:** Grand Potomac in white, by  
Marway, 800-533-6228.  
**Wall sconce:** SP101, Restoration Inc.,  
2510 NW Nicolai, Portland, OR 97210,  
888-363-5148, [www.restoration.com](http://www.restoration.com).  
**STUDY, p. 102**  
**Table:** 29-5448, Ethan Allen, Ethan  
Allen Drive, Danbury, CT 06813, 203-  
743-8900, [www.ethanallen.com](http://www.ethanallen.com).  
**Spinnaker side chair:** 29-6490,  
Ethan Allen.

**Bookcase:** Brantley Bookshop, 9 West Street,  
Boston, MA 02111, 617-542-8210, 800-  
447-8595.  
**Desk:** 1349 Benjamin Moore, 800-438-  
2623, [www.benjaminmoore.com](http://www.benjaminmoore.com).  
**Tables, T-square, gaskets, power jacks:**  
Associated Quirks, 617-737-3231.  
**Computer:** Dell.com L380C,  
Dell.com XPS T980, Dell Computers,  
800-477-3355, [www.dell.com](http://www.dell.com).

**MEDIA CENTER, p. 103**  
**Black:** built by Anne Barth,  
Montgomery Custom Interiors, 979  
663-0835.

**Electronic design and installation:**  
Media Systems, One Design Center  
Place, Suite 433, Boston, MA 02216,  
617-438-7094.  
**Antique rope:** Associated Quirks, 617-  
737-3231.

### VERTICAL GARDENS pp. 106-111

**Montreal, Box 957, Hillsborough, NC  
27128; 919-712-7787**

### REFRAMING HISTORY pp. 112-116

**Conservatory:** Sami Crawford,  
Carpenter, CA, 865-566-0663.  
**Architect:** Jerry Zermos, Architects  
Wise, Santa Barbara, CA,  
805-966-7141.

**Landscaping:** Architects: Sami Yon Ara,  
Yon Ara Associates, Santa Barbara, CA,  
805-736-7444.

**Design:** Consultant: Paul Dechardier,  
San Francisco, CA, 415-661-6254.  
**Further reading:** The Bioplastic  
America's Arts and Crafts House, 1993,

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(continued on page 148)







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### Delta

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### HomeAdvisor

HomeAdvisor.com is a website where you can find a professional to do your home improvement project. Visit [www.homeadvisor.com](http://www.homeadvisor.com).

### KitchenAid

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### **Fix It Up!**

*Sat. & Sun. 9:30 a.m. ET/6:30 a.m. PT*



### **Dream Builders**

*Sat. & Sun. 10 a.m. ET/7 a.m. PT*



### **Gardening By The Yard**

*Sat. & Sun. 11:30 a.m. ET/8:30 a.m. PT*



### **The Fix**

*Saturday 1 p.m. ET/10:00 a.m. PT*

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save

THIS OLD HOUSE

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PRICE

\$29,000

LOCATION

Salisbury, North Carolina

*It's that* Built around 1870 by Confederate Army veteran John P. Lewis, this 1,590-square-foot historic house sits on a 50-foot by 200-foot lot in Salisbury, N.C., a town best known for its transportation museum and its Civil War-era photos. Regal-style brick piers, tapering wood columns, and a wood railing were added to the porch in the 1930s. The interior features native heart-pine floors, five fireplaces with brick hearths, and painted pine mantels. Walls and ceilings are sheathed in bead board, and much of the oak grained in black, including holly handboards and clear oak moldings. It is good shape.

A new roof was installed in March 1999, but, other than that, the Lewis house will require a complete overhaul to make it fully habitable, including new floor and ceiling joists, wiring, plumbing, and a BTWC system—plus a kitchen and baths. The back porch also needs to be reworked. The property is being sold with protective covenants that prohibit demolition, obligates the owner to maintain the premises as a single-family residence, and give the Historic Salisbury Foundation the right to review exterior alteration proposals.

CONTACT

Brian Hooper

Historic Salisbury Foundation Inc.

PO Box 4025

Salisbury, NC 28144-0425

704-635-0100



*note:* The Lewis house was one of as many as six properties John P. Lewis built for his relatives in the Cherokee Hill neighborhood, western Leno. Like most of the millwork, the stone masonry and stone walls are oak-grained, but the boards are full 1x12 heart pine. Interior woodwork aside from oak includes pine and a few others with small cracks, the numerous original two-over-two windows remain in good shape.

If you know of a house that should be saved, please write to: Save 150+ Old Houses, 1000 Avenue of the Americas, 8TH Floor, New York, NY 10020.

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